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The purpose of this comparative phenomenological study was to investigate whether code-switching happened among music educators and if so, whether they used code-switching in their teaching. The secondary purpose of the study was to learn how music educators with varied musical experiences differentiated and / or code-switched between settings, if at all. As there was little existent literature in the area of code-switching and musicians, it was hoped this study would fill a gap in the literature about music educators and code-switching.

This dissertation employed qualitative methodology including comparative phenomenology. The goal was to understand the lived experiences of the five participants as they reflected on their experiences code-switching. The data consisted primarily of in-depth interviews and analysis using NVIVO™ coding software to develop in vivo data, sub-themes and themes. Thick description, identifying research bias, and member checks were used to establish trustworthiness.

Five themes emerged: Teacher identity as code-switching, early exposure to oral learning and notation affects code-switching, professional “gigging” as code-switching, musical instruments as code-switching and finally, code-switching and 21st century learning and teaching. Recommendations were provided for educators and future research.

CODE-SWITCHING AMONG MUSIC EDUCATORS: AN EXPLORATORY STUDY

by

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Approved by

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This dissertation is dedicated to the music makers, the dreamers of dreams.
You know who you are.

APPROVAL PAGE

This dissertation written by MARK A. DILLON has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

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TABLE OF CONTENTS

CHAPTER	Page
I. INTRODUCTION	1
Prologue	1
Purpose and Rationale.....	5
II. REVIEW OF RELATED LITERATURE	7
Introduction.....	7
Defining Multi-Musicality	7
Defining Code-Switching	10
Research Questions.....	17
III. RESEARCH DESIGN	19
Introduction to Qualitative Design.....	19
Rationale for Conducting Qualitative Research Methodology	19
Rationale for Conducting Comparative Phenomenological Inquiry.....	20
Site Selection and Site	22
Data Collection	23
Interviewing	24
Selecting Participants.....	26
Background of Participants.....	29
Greg.....	29
Marcia	30
Peter	31
Cindy.....	33
Jan	34
Alice.....	35
Summary of Participants.....	36
Unit of Analysis	37
Data Analysis	37
Researcher Identity, Relationships, and Power.....	40
Enhancing Study Quality	45
Ethics.....	47

IV. RESULTS	49
Introduction of Themes	49
Theme One: Teacher Identity as Code-Switching	49
Theme Two: How Early Exposure to Oral Learning and Notation Affected Code-Switching.....	53
Theme Three: Professional “Gigging” as Code-Switching	58
Theme Four: Musical Instruments as Code-Switching.....	64
Theme Five: Code-Switching and 21st Century Teaching and Learning	70
V. DISCUSSION AND CONCLUSION	77
Introduction.....	77
Answering the Research Questions	78
Did Music Educators Code-Switch?.....	78
What Were the Perspectives on How Code-Switching Affected Teaching?	79
If Code-Switching Did Occur, Did It Affect the Music Educator’s Perceptions of their Musical Identity?.....	81
Discussion and Conclusion	83
Teacher Identity as Code-Switching	84
Early Exposure to Oral Tradition.....	87
Gigging as Code-Switching	89
Musical Instruments as Code-Switching	93
Code-Switching as 21 st Century Learning	96
Theory Implications and Practice	99
Study Reflection	105
Limitations of the Study.....	107
Final Questions and Possible Research Studies.....	108
REFERENCES	111
APPENDIX A. INTERVIEW PROTOCOL.....	120

CHAPTER I
INTRODUCTION

Prologue

As a Ph.D. candidate in music education, I have often considered mentors that had a direct impact on my life as a musician and music educator. Through reflection, I realized my mentors came from a broad range of musical styles and educational backgrounds. In some cases, they could improvise and learn through oral tradition but could neither read nor write music in standard notation, or they were excellent music readers but lacked the experience and ability to improvise or learn through oral tradition. Some of my most inspirational teachers switched between musical skills and genres effortlessly, often using different, and sometimes multiple skills in one setting. For example, one of my favorite music teachers, a choral director that also played French horn in community bands since childhood, would adopt one identity while on the podium teaching Western classical choral music, and switch to an entirely different identity and teaching style when teaching us to sing popular vernacular music during the zero-hour show choir. It was during these formative years I began to wonder if the switch in identity was a conscious or sub-conscious act. In linguistics, social sciences, and other disciplines this switch was referred to as code-switching and has been an area of intense study. In music, however, we have only begun to consider whether code-switching did or did not happen, and at the point of completing this study, there was no existent research

about code-switching in music education. The purpose of this dissertation, therefore, was to investigate whether code-switching happened among music educators and, if so, how it affected their teaching.

Although I learned the basics of reading standard notation as a child, my primary upbringing and education were steeped in oral tradition. My mother's family was filled with country and bluegrass musicians, and I initially learned music entirely through oral tradition. Learning music through standard notation was largely a foreign concept to me. As a high school student, I became fascinated with choral music and heard a rumor that one could study music at the university level. As a tenor, I was lucky my weak notational reading skills were overlooked in the university voice program. I eventually graduated with a degree in music theory and became a solid reader of standard notation, a skill that often served me well, yet I also retained and was more comfortable with my ability to learn music through oral tradition.

Later in life, after years of playing music in bars and music festival settings, I became a high school band director. This public education position was a job for which I was in many ways unprepared, as my university course work was not in education. As I learned the art and craft of teaching high school band, I was struck by how much different my teaching was than many music teachers I knew. Most band directors I knew taught almost entirely through standard notation and often felt anxiety about teaching improvisation or using oral tradition in their teaching. It was during this period I began to question how I taught students in different circumstances. For example, I found my style of teaching was dramatically different when teaching guitar ensembles than when

teaching a more traditional wind ensemble. Even my physical location within the classroom changed as ensembles and circumstances changed. For instance, when teaching concert band music, I occupied the podium for nearly the entire class, when teaching jazz, I more frequently mingled among students and found myself uncomfortable on the podium. Additionally, while reflecting on my teaching mannerisms in preparation for National Board Certification, I observed my personality and demeanor often changed depending on the type of ensemble I was teaching. When teaching jazz and guitar ensembles, my demeanor was laid back, and I was responsive to immediate questions. When teaching wind ensembles, however, I rarely fielded questions and even my body language was different, my posture was more upright and my shoulders more squared.

It was also during my time as a band director I observed instructors with backgrounds similar to my own. I anecdotally noted that many music educators I knew to be fluent in musical genres outside the Western classical tradition often changed their style of teaching in different circumstances. While teachers trained entirely in the Western European classical canon certainly made changes in their teaching, this seemed less dramatic than teachers fluent in more than one genre of music. As I observed, I wondered whether these teachers were consciously or subconsciously altering their style of teaching or whether these changes in style were part of a larger change in teaching? I even questioned whether I observed code-switching, or whether my biases were leading me to observe something that did not exist. My limited discussions and conversations with music educators led me to question whether music educators from multi-musical

backgrounds were code-switching as they taught, similar to what one might have observed in linguistics or the social sciences. It was also during this time I took several classes in linguistics and realized the phenomenon of code-switching in language was similar to the phenomenon I observed in my teaching as well as the teaching of other music educators.

As defined by Isbell and Stanley (2015),

Musical code-switching has the ability to fluently switch between styles, genres, and cultures of music with the same level of conscious and subconscious effort that fluently bilingual individuals have in switching back and forth between language and culture.

In the study, Isbell and Stanley investigated whether code-switching was a phenomenon that occurred among musicians. For example, the authors described “Billy”, a music major, who initially learned bass guitar by sitting in his room during a snowstorm, where he learned bass lines from rock music recordings. Later, Billy focused on reading standard notation for his university studies, but often code-switched depending on the circumstances. Billy also articulated how his identity changed depending on the genre of music he was playing. Isbell and Stanley’s initial study applied linguistic, socio-linguistic and anthropological definitions of code-switching to ascertain whether musicians were capable of code-switching. Their initial findings indicated musicians both consciously and sub-consciously code-switched depending on context and circumstances. It is within the parameters of this definition of code-switching that I began to question whether music educators also code-switch, not only in their music playing but also in their music teaching.

Purpose and Rationale

The purpose of this comparative phenomenological study was to investigate whether code-switching happened among music educators and if so, whether they used code-switching in their teaching. The secondary purpose of the study was to learn how musicians with varied musical experiences differentiated and / or code-switched between settings, if at all. As there was little existent literature in the area of code-switching and musicians, it was hoped this study would fill a gap in the literature about music educators and code-switching.

The participants, all music educators, were chosen based on their history of participation in multiple musical backgrounds, or their participation in singular musical genres. Through informal conversations with peers and faculty, I generated a list of potential participants. It was decided that for a comparative phenomenological study, purposive sampling would lead to an ideal number of participants would be six, three clearly multi-musical participants that learned through oral tradition and three participants that primarily learned in the schools through standard notation (Vagle, 2014). A larger pool of candidates would have forced consideration of case-study for my primary methodology; this was problematic because without understanding whether code-switching happened there simply was no case to study. A smaller pool would have led to a narrative study, which though interesting, would not answer the primary research question (Maxwell, 2013). All of the participants were music educators. The participants

were chosen for their multi-musical and mono-musical backgrounds. All participants continued to be involved in music performance outside of the classroom, and it was hoped these experiences would illuminate the phenomenon of code-switching.

CHAPTER II

REVIEW OF RELATED LITERATURE

Introduction

This chapter focused on two essential research areas. The first research area was multi-musicality as it occurred among musicians. To determine whether code-switching existed in musicians, it was first important to define how musicians functioned in various settings. The second area of the literature review focused on the definition of code-switching. This area of review was of particular importance because the definition of code-switching has changed over the decades. The definition of code-switching in its earliest form, began as part of linguistic studies. By examining the history and current practical application of the term “code-switching,” the review of literature provided a clear definition of code-switching that could be applied to music and music education. The final section of the review of the literature discussed and defined phenomenology and how this was the appropriate research methodology for the study.

Defining Multi-Musicality

The theoretical framework for this study was built upon research addressing multi-musicality and musician identity in music education. Mantle Hood’s, *The Challenge of Bi-Musicality* (1960). was part of the framework of this study and challenged several ideas of music and learning Perhaps the most important paragraph in the paper was the final paragraph stating,

At UCLA there are advanced graduate students who manage themselves quite capably in several different music cultures. Here then are we to speak of “tri-musicality” or “quadric-musicality?” Perhaps we shall come close to the heart of the matter if we return to Webster’s basic definition and retitle this paper simply to read: “The Challenge of Musicality.” (Hood, 1960, p. 59)

Although Hood did not explicitly mention music education, his paper acknowledged the existence and difficulty of defining multi-musicality. Hood presented the challenges of multi-musicality as a student, and as a performer, however, he did not acknowledge the challenges of multi-musicality and education. Nor did Hood discuss how multi-musical educators transitioned between multiple modes of musicality. This idea of multi-musicality and music education became important when considering how music educator identity was formed. In Austin, Isbell and Russell’s paper (2012), *A Multi-Institution Exploration of Secondary Socialization and Occupational Identity Among Undergraduate Music Majors*, the authors discussed how music educators constructed social identity. An important consideration for this research was whether code-switching, if it happened, had a direct impact on teacher identity, and if so, how identity was constructed.

No research of which we are aware addresses the question of whether it is more beneficial for college-age music majors to claim a single identity, navigate among identities as situations and personal development necessitate, or move toward a thoughtful integration of identities. While it is true that specific career paths in music require somewhat unique blend of knowledge and skill, and undergraduate music curricula seldom encourage students to make connections across sub-disciplines, the notion of facilitating holistic identity development is one that we find intriguing and potentially valuable as a mechanism for addressing oppositional thinking about musicians/ artists and teachers (Austin, Isbell, & Russell, 2012, p. 79)

Although the literature historically approached multi-musicality from primarily an ethnomusicology and sociology perspective, there was an increasing movement to acknowledge multi-musical experiences and community music in the music education field. Music educators such as Dr. Lucy Green (2002) acknowledged that for the majority of musicians around the world, the formalized teaching and learning found in schools and universities was the exception rather than the rule. In Dr. Green's book, *How Popular Musicians Learn* (2002), she argued most musicians did not learn through standard notation or formalized learning environments but through experiential learning and oral tradition. Her writing focused on how musicians learned informally, however, a great deal of her writing discussed what she described as formal, or institutional learning. Although distinctions between formal and informal learning environments have been purposely avoided in this paper, Dr. Green described informal learning as "a variety of approaches to acquiring musical skills and knowledge outside formal educational settings" (2002, p. 16). This definition was, of course, dependent on the definition of formal music, which Green defined as, "...instrumental and classroom teachers' practices of teaching, training and educating; and to pupils' and students' experiences of learning and of being taught, educated or trained..." (2002, p. 16).

This distinction between "formal" and "informal" music environments was used in the current study only to suggest there were multiple ways to learn music, and not all of those ways involved schools. As Robert A. Duke wrote in *Intelligent Music Teaching; Essays on the Core Principles of Effective Instruction* "... Teaching and learning are not inextricably linked. Teaching is neither necessary nor sufficient for learning. People can

learn without being deliberately taught . . .” (2017, p.10). Further, as discussed by Thomas Turino in *Music as Social Life*, music made in and outside of school settings could be differentiated. He states, “In spite of school music programs in the United States which involve many children, music is considered a specialist activity by the society at large” (2008, p.98). Further, he stated,

School music programs at all levels are geared toward presentational performances and do not involve collective music making among all ages as a normal part of valued social occasions – a normal part of being social (2008, p.98).

Turino articulated how school music and social music had delineated activities. Through all this research and literature, it was clear researchers differentiated between “school” and “vernacular” music, although the language used to describe the differences can be problematic depending on whether music educators, ethnomusicologists, or professional musicians have created the definitions.

Defining Code-Switching

One of the primary difficulties in making the argument that musicians did, or did not code-switch was to first clearly define what code-switching was. To better understand the definition used by Isbell and Stanley of code-switching musicians, it was important to investigate the history of code-switching as well as how the definition of code-switching has changed. In its earliest use, code-switching referred strictly to a linguistic principle, however as time progressed the definition is often used in the context of social, musical and even business perspectives (Molinsky, 2007). One of the first written uses of the term

code-switching came from Vogt's article on bilingualism when he described code-switching as,

Code-Switching in itself is perhaps not a linguistic phenomenon, but rather a psychological one, and its causes are obviously extra-linguistic. But bilingualism is of great interest to the linguist because it is the condition of what has been called interference between languages. (Vogt, 1954 p. 368)

Even in its earliest use, Vogt acknowledged the term code-switching could be applicable outside of just linguistics research. Therefore, to define code-switching for this paper, it was important to examine the historical and social context of the term.

In January of 2009, President Barack Obama, visited Ben's Chili Bowl, a well-known Washington, D.C. establishment, frequented by Washington's African-American community (Henderson, 2009). In his response to the cashier about returning change for his purchase, President Obama replied, "Nah, we straight" to indicate the change presented to him was acceptable. President Obama, a highly educated constitutional scholar, and attorney, was most certainly capable of using a more formal phrase in response. Instead, President Obama made a conscious, or subconscious decision to speak in the accepted vernacular of the local community. In doing so, President Obama participated in the process of code-switching on multiple levels. From a purely linguistic perspective, President Obama chose to code-switch and used vernacular African-American English to express intent. Linguists might have argued his language choice reflected his upbringing and his ability to code-switch from Standard English to African-American English (Perry & Delpit, 1998). Sociolinguists may have argued his choice to code-switch reflected a conscious or sub-conscious choice to use a language reflecting

societal norms of the African-American community he was participating in at the time. Sociologists may have argued his code-switching had not just reflected language, but reflected how language was used to reflect societal norms and expectations in a larger global community (Heller, 1988).

These three perspectives on President Obama's use of code-switching reflected the difficulty of defining the term code-switching as a linguistic term alone. Among linguists, the term code-switching was used, although not clearly defined until 1972 when Labov defined code-switching as "moving from one consistent set of co-occurring rules to another" (Slobin, 1979, p. 3). The term code-switching first came into popular use in 1977 when Carol Myer-Scotton and William Ury defined code-switching as "use of two or more linguistic varieties in the same conversation or interaction" (Scotton & Ury, 1977, p. 5). Both of these definitions clearly articulated the choice and ability to shift between linguistic rules depended on situational awareness, and both of these definitions also applied directly to language choices but not cultural or musical choices.

Starting in the late 1970s sociolinguists argued the act of code-switching was not only a linguistic choice but also a social and cultural choice. Code-switching did not function in a vacuum but was dependent on social settings (Auer, 2005). For example, President Obama would not be inclined to use the phrase, "nah, we straight" when addressing the House majority leader at the time, Mitch McConnell, and likely was aware that using the phrase was appropriate for the social setting he participated in at the given moment.

As the years progressed, the definition and meaning of code-switching broadened for sociolinguists and sociologists. In Monica Heller's book *Anthropological and Sociolinguistic Perspectives* (1988), Heller argued code-switching was not only a linguistic choice but also encompassed a host of cultural choices. For example, Heller discussed conscious and sub-conscious choice of fashion was an example of code-switching and that people made conscious code-switching choices to fit social settings (Heller, 1988). This idea of physical change as code-switching existed in politics, as politicians often wore the uniform of their constituents to fit into particular cultural settings. For instance, consider a politician's choice to appear in public in cowboy boots and a flannel shirt, even if they had never worked on a farm when visiting certain demographics. This fashion choice is often a conscious decision to fit in with constituents at the any given moment, hoping to appear more like the constituents and thus garner more votes. In this specific scenario, the choice of clothing becomes a distinct act of code-switching for a specific reason (Casares, 2015).

The broadening of the definition of code-switching meant the term became more widely used in other academic fields as well as in popular culture. In ethnomusicology, the term code-switching was used to reference musicians that were bi-musical, or able to play fluently in more than one style of music (Hood, 1960). In Norbert Francis's 2012 paper *Bimusicality and Bilingualism: Insights into the Nature of Complex Cognitive Faculties*, Francis directly compared bilingualism to bi-musicality. Also, there was extensive discussion about how the "grammar" of language and the "grammar" of music were similar and how switching between the different types of grammar reflected cultural

choices (Francis, 2012). More recently, music education has taken initial steps to investigate how musicians code-switch as part of their musical lives. In a paper by Daniel Isbell, Ph.D., and Ann Marie Stanley, Ph.D. (2015) the authors investigated how musicians code-switched between two distinctly different musical settings. An example provided by the authors for musical code-switching was, “You perform with a symphony in the afternoon, then change out of your formal black, throw your music stand in the trunk, and head straight to a gig with your rock band” (Isbell & Stanley, 2015).

Cultural code-switching became a term cited in popular culture. National Public Radio (NPR) started a series called *Code Switch*, which addressed how people switched between cultural settings (Demby, 2013). In their introduction to *Code Switch*, author Gene Demby (2013) acknowledged,

Linguists would probably quibble with our definition. (The term arose in linguistics specifically to refer to mixing languages and speech patterns in conversation.) But we’re looking at code-switching a little more broadly: many of us subtly, reflexively change the way we express ourselves all the time. We’re hop-scotching between different cultural and linguistic spaces and different parts of our identities — sometimes within a single interaction.

In the past several years, even the business world has begun using the term code-switching to explain how people switch between different cultural settings. The Harvard Business Review has defined code-switching as “changing behavior in various situations in accordance with varying cultural norms” (Kolinsky, Davenport, Ayer, & Davidson, 2012).

This acknowledgement, that the definition of code-switching was fluid and unsettled, led to some difficulty in clearly defining the term for the purposes of this

research. However, because the definition of code-switching evolved to include popular culture, business, language and speech patterns, it both expanded and contracted depending on the circumstances of use. It was for this reason, I chose Isbell and Stanley's hybrid definition of code-switching as it related to Hood's conception of multi-musicality. Musical code-switching was defined by researchers Isbell and Stanley (2015) as,

Musical code-switching has the ability to fluently switch between styles, genres and cultures of music with the same level of conscious and subconscious effort that fluently bilingual individuals have in switching back and forth between language and culture.

This definition acknowledged the linguistic roots of the term, the socio-linguistic transmutation of the term, and recent broadening of the term by ethnomusicologists and sociologists. By using this definition, it was possible to investigate whether music educators code-switched and if they did so, whether it has been done consciously or subconsciously. By using Isbell and Stanley's definition, it was also possible to continue research in code-switching use a clearly delineated definition that is a continuation of Isbell and Stanley's initial exploratory research.

Using Isbell and Stanley's definition and criteria (2015) allowed several aspects of code-switching and multi-musicality to be investigated. Isbell and Stanley examined three areas of code-switching in music: musical, social and physical. In each of the three areas, there was a certain amount of code-switching. For example, in different genres of music, different phrasing and stylistics elements were evident. Additionally, when performing different genres of music, there were different social expectations for

performance. Finally, when musically code-switching, different techniques required different physical alterations to the instrument or technique used and possibly even to what instrument was being played.

Once the definition of musical code-switching was established, it became clearer how code-switching could be applied to music educators and music education. It is known from previous language research that multi-lingual brains process language differently than mono-lingual brains, and there were measurable differences in brain scans between mono-lingual and multi-lingual speakers. For example, multi-lingual individuals showed increased grey matter density in certain areas of the brain, yet took longer in naming pictures of objects (Bullock, 2009). Although music and language are not the same things, they share many of the same attributes (Patel, 2010).

Ethnomusicologists have largely adopted Mantle Hood's definition of bi-musicality, though his definition was somewhat limiting and did not fully address fluency in multi-musical environments (1960). Titon, on the other hand draws direct comparisons to language fluency and music fluency (1995). As with language, there are many mono-musical musicians only functioning in one musical environment and many that code-switched between music settings. There has been limited research on how language educators practice code-switching in their classrooms (Ahmad, 2009). Therefore, it was worth investigating whether there were similarities and differences between multi-musical educators and mono-musical educators in regard to code-switching.

This research into code-switching became particularly relevant when considering changes in the National Association for Music Education (NafME) 2014 Music Standards (2014)

which emphasized the teaching of 21st-century skills. As the demographics and educational expectations have changed in the United States, it has been increasingly important for music educators to display fluency in more than one musical genre and cultural setting. Also, university students studying music education have been members of diverse cultures and musical backgrounds (Hinckley, 2000). University music programs, often rooted in the Western European classical tradition were more likely to remain rooted in Western classical music, even as arriving students were coming from diverse backgrounds (Elpus and Abril, 2011). Traditionally, Western classical music programs have emphasized specialization of mono-musicality as the model of excellence.

Research Questions

Although there has been literature articulating the views and perspectives of music educators trained entirely in the Western classical canon, and lesser amounts of research on musicians rooted in music from oral traditions (Blanton, Dillon, & MacLeod, 2015; Duke & Simmons, 2006), there is little existing literature on the perspectives and unique experiences of musicians and music educators versed in multiple musical styles. Since the idea of musical code-switching was in the early stages of development, this research was an investigation of whether the same phenomenon of code-switching, as applied to language and language education, could be applied to music educators. Thus, I analyzed the lived experiences of music educators from mono and multi-musical backgrounds, and employed the following research questions:

1. Do music educators from multi-musical and mono-musical backgrounds consciously or subconsciously code-switch when playing or teaching?
2. If music educators code-switched, what were perspectives on how it did or did not affect their teaching?
3. If code-switching did occur, did it affect the music educator's perceptions of their musical identity?

These questions were purposefully broad. As a researcher, it was important I did not lead or assume I already knew the answers when I asked the questions. Since I did not know whether the phenomenon did or did not exist, it was necessary to construct the questions so the participants could answer using their perspectives, instead of answers I had subconsciously provided in the questions.

CHAPTER III

RESEARCH DESIGN

Introduction to Qualitative Design

I describe the construction of Chapter III in this section. First, I articulate qualitative research methodology is the appropriate choice for this study, I define comparative phenomenology, and describe why comparative phenomenology is the appropriate choice of qualitative research models. In the second quarter of the chapter I describe how I selected participants, who the participants are, and some of their background and philosophies. In the third quarter, I describe the unit of analysis, and the method of analysis. Finally, I discuss my researcher identity, the ethics related to the research, and trustworthiness considered when completing the study.

Rationale for Conducting Qualitative Research Methodology

A qualitative research design was used to model the methodology used by Isbell and Stanley (2016). Their research was exploratory and I view my study as a continuation and variation of that exploration into code-switching. As an exploratory study, I am primarily interested whether a phenomenon, that of code-switching exists among music educators. I also wanted the lived experiences of my participants to be the voice of the phenomenon if it exists. To that end qualitative research, and comparative phenomenology in particular as the methodology, allows me to approach the lived experiences of the participants from a variety of perspectives.

Creswell (2007) argued that qualitative research uses several different approaches including the constructivist, interpretive, naturalistic, postmodern, and post-positivist approaches. Using this variety of approaches, life experiences create meaning for the individuals. Qualitative research is an acknowledgement that reality often lacks objectivity and participants create meaning from their lived experiences. While deductive reasoning is the norm in quantitative research, qualitative research is largely dependent on inductive reasoning. This study was conducted inductively; the interviews were coded for small ideas that later became emergent themes. The participants were interviewed about their experiences as music educators and practicing musicians. The lived experiences of the participants in this study became the foundation for this dissertation.

Rationale for Conducting Comparative Phenomenological Inquiry

According to Manen (2014) the etymology of the term phenomenology is to, “study that which appeared.” Comparative phenomenology, by extension, is to study and compare that which appears between two different phenomena. In considering qualitative research methodologies I settled on comparative phenomenology for a variety of reasons. First, I need a way to recognize whether a phenomenon existed and second, if the phenomenon exists, I needed a way to establish whether the phenomenon was similar or different for the mono-musical and multi-musical participants. Finally, comparative phenomenology addressed the purposive sampling I use for this research. It was necessary to narrow my sample of participants to those I suspected of code-switching because phenomenology is not designed for a large sample size, but for a narrow field of select participants, or purposive sampling. Comparative phenomenology allowed me to

maintain a small sample population while still looking for similarities and differences in the phenomenon.

Comparative phenomenology is the appropriate choice for this study based on the exploratory and emergent nature of the topic. There is little research on whether code-switching happens with educators, much less among music educators. A preconceived hypothesis was avoided because it was not known whether code-switching happens among music educators, and the intent is to allow the participants to openly and reflectively address the topic without supposition on the part of the researcher. Perhaps the most appropriate justification for using comparative phenomenology instead of other quantitative methodologies comes from Robert E. Stake (2010) when he states,

A distinction between what knowledge to shoot for fundamentally separates quantitative and qualitative inquiry. Perhaps surprisingly, the distinction is not directly related to the difference between quantitative and qualitative data, but a difference in searching for causes versus searching for happenings. Quantitative researchers have pressed for explanation and control; qualitative researchers have pressed for understanding the complex interrelationships among all that exists. (p. 37)

The music educators in this study were asked to describe their experience in code-switching during learning, playing and teaching music. I created a comparative phenomenology protocol with questions to capture themes from the teacher experiences. By allowing individual voices to share their experiences, it is possible to make explicit ideas and themes that may not emerge through quantitative methods (Dahlberg, Dahlberg, & Nystrom, 2013).

In revealing their experiences, participants were able to provide first-hand descriptions of the process of code-switching in music education. Through comparative phenomenology, I am able to use phenomenological reduction to “experience the way things are” (Moustakasa, 2010, p.91). By using phenomenological reduction, participants are able to define personal meaning and I am able to suspend many of my beliefs to allow the voices of the participants to take precedence. My biases then become part of the narrative while the participants become not only participants in interviews but also participants in generating the themes of the research. My job as the researcher then becomes to reduce the research to the essence of the lived experiences, and allow my participants’ voices to generate themes and ideas from their experiences.

Site Selection and Site

The site of the phenomenological research is critical to the success of the interviews. I carefully considered interviewing at the physical site of educational practice. After remembering my experiences as a public educator and discussing the idea with peers, I quickly recognized interviewing within the educational setting would pose several difficulties. The primary concern was the ability to separate the teacher identity from a more reflective personal identity. This in itself becomes a recognition of code-switching, since teacher identity and personal identity are often found to be two separate identities (Zymbylas, 2003). By removing the educators from the teaching site, I believed the teachers would be more forthcoming during the interviews. Another consideration was the different physical location the participants taught and played music in. I investigated occurred in many different physical settings. Some of the participants teach

in large public schools and others teach in small private studios. The location of teaching is not the phenomenon – the activities of teaching and playing music in any location was the phenomenon.

Finally, in each of the interviews, I carefully considered the comfort of the participants. I did not ask participants to travel significant distances for interviews and gave participants free will to choose the site of their interviews. Three of the participants felt most comfortable choosing casual restaurants as the location of our interviews because the ability to relax and enjoy a meal with small talk and drinks made the interviews more relaxed, such that they felt organic and natural.

One of the participants was taking care of his children and chose to complete the interview in the comfort of his home with the movie *Moana*© (2017) playing in the background. The overall mood of the interview was much like sharing a morning coffee with a friend. The final two interviews were conducted via Facetime™ and SKYPE™. In both cases, I took great care to use equipment and Internet networks that allowed for the most natural environment possible. The participants in the two online video interviews had the benefit of sitting in their homes. I had concerns the online interviews would feel unnatural and stifled but this did not appear to be the case, and from my perspective the interviews went smoothly and felt like conversations I have had with them in person.

Data Collection

The *Sage Dictionary of Statistics and Methodology* defines purposive sampling as, “A sample composed of subjects selected deliberately by researchers, usually because they think certain characteristics are representative of the population” (2016). Typically,

phenomenological research does not have a set number of participants ahead of time (Rubin & Rubin, 2016). For this research, it was necessary to find a similar number of both mono-musical and multi-musical participants so purposive sampling was used to help select participants. In comparing phenomena, I chose six participants. Three of the participants began learning music outside of the school setting, and three began their musical lives in school settings. One of the difficult considerations in collecting data was providing interview questions that allowed all six participants to express their views without assumptions of code-switching. Due to the emergent nature of phenomenological inquiry, I use the interviews to capture participants' experiences and narratives which then allow me to develop themes about the research questions. Additionally, I follow Bogdan & Biklen's (1992) protocol for observations. By observing, I am able to develop a more in-depth understanding of the interview responses. As I conducted interviews, I took careful notes about interviewee body language and physical response.

Interviewing

The primary data collection method used for this research is interviewing. In the case of my research, the interviews are the central focus, and it is my goal to collect interviews that reflect the participants' life experiences. I believe by allowing the participants to share their narratives I can better identify emergent themes and allow the participants' experiences to guide my research (Wimpenny & Gass, 2000).

Interviews, following Seidman's protocol (2013) were conducted in a one-time unlimited interview session with follow-up questions and interviews as necessary. The interviews averaged a little over an hour each, although in several of the cases meals and

drinks were shared before the formal interviews began. I conducted four of the interviews in person, and the final two interviews were conducted via Facetime™ and Skype™. In each case, the interviews were purposefully conducted outside an educational setting for practical and philosophical reasons.

The interviews were all conducted over the course of the summer of 2017. For recording, I used a Zoom H4 recorder positioned between the participants and myself. The microphone was set to record 360 degrees of audio. The recorder was placed unobtrusively between myself and each participant and usually was in place well before the interview, so the participants became more comfortable with the idea of having a recorder sitting on the table.

The audio was recorded at 24bit 44.1khz which was slightly higher than CD quality. This also allowed me a certain degree of latitude when editing audio data. For example, I used Voicebase™ transcription software to generate transcriptions. In some of the recordings, low-frequency noise limited my ability to get clean transcriptions. In this case, the high quality of the audio allowed me to use a high-pass filter to isolate the frequencies most common in the range of spoken language.

Thankfully, all of the participants were talkative; I was concerned my questions would not prompt discussion. To my pleasant surprise, with the first question, the participants were anxious to share their narratives. Based on my observations it seems most of the participants felt like they had a story to tell and had considered some of the questions before the interview. This made the interviews remarkably easy to do with interviews feeling more conversational than formal.

Selecting Participants

There was a great deal of consideration when choosing participants. Because this research was comparative phenomenology, it is important to consider participants that came from a broad range of backgrounds, including those that learned music in school and non-school settings, both through standard notation and oral tradition. The purpose of finding both mono-musical and multi-musical participants was to learn whether their range of experiences would suggest evidence of code-switching among music educators, and what were the similarities and differences in those experiences.

Participant selection was determined through discussions among mentors, professors, and peers about successful educators with varied musical backgrounds. The choice of participants was a complicated and slow process. The initial decision was to talk to peers and university faculty about potential participants and then narrow the field of potential participants. There was a great deal of discussion among my mentors, professors, and peers about successful educators and their musical backgrounds. The choice of participants was holistic and involved preliminary conversations to learn about attitudes towards the idea of code-switching in music educators. Potential participants were then contacted and invited to participate in the study. The Institutional Review Board at The University of North Carolina at Greensboro was consulted about this research, and the study was considered to be exempt from further review.

Purposive sampling was used in this study because the sampling gathers samples for qualitative research and homogenous sampling allows for reduced sample variation and simplified analysis. Since the participants are music educators from a wide variety of

backgrounds, I carefully selected the participants and used purposive sampling (Miles, Huberman & Saldaña, 1994) and homogenous sampling technique (Dahlberg, Dahlberg, & Nyström, 2013). It was of the utmost importance to find participants from a broad range of musical backgrounds. Before making final decisions about inviting participants, I had short conversations with potential participants about my research and whether they had any interest in participating. The only requirement was a willingness to participate because the participants were pre-selected based on predetermined criteria. All six of the participants I invited to participate chose to do so.

My role was that of a facilitator during the interviews, and I offered little guidance about how participants should respond to questions. All participants were extremely active during interviews and subsequent discussions. Participants were eager to share their history and discuss how they learned and taught music. Most interestingly, many of the participants were extremely reflective about their music and their teaching. They often discussed their regrets and skills they would like to improve on or learn differently.

Because the interviews were conducted in a variety of settings chosen by the participants themselves, I believe the interviews were more successful. In each case, believe the interviews were successful not despite the varied settings, but because of them. In each case, I was able to meet the participants where they were most comfortable at a set moment in time. Instead of feeling like formal interviews, the interviews felt like friends catching up on philosophy after a long period of not seeing each other. Even when there was a certain degree of formality at the beginning, the formality quickly changed,

and it felt like a good conversation between friends and peers within a few minutes. Interestingly, the most frequent word appearing in the transcripts is the bracketed “laughter” indicating a pause in the conversation due to laughter.

The behavior of the participants in the interviews is interesting. In each of the experiences, there was an arc to the interview. I noticed there was a certain degree of formality that occurred when I hit “record” on the digital recorder. The Zoom H4 had a visible red light to indicate recording. Even if I had enjoyed a meal with the participant before the interview, the second I hit record, the participants’ body language often changed and participants would sit back in their seat or sit up a little taller. Often the facial expressions went from one of frivolity to a look of seriousness. Although this behavior worried me a little initially, I quickly realized the formality of completing dissertation research was the factor that made the situation serious. Once I made another joke or ordered another drink, the participants’ body language quickly changed, and we returned to a lightness in the interviews. The formality of the interviews lasted about two to three minutes.

During the interviews participants offered insightful responses that in many cases raised questions I had not considered. This is one of the benefits of qualitative research; the participants became part of the research. Although my selection of participants was slightly unorthodox for phenomenology in hindsight, it worked in exactly the desired way. I received a wide variety of responses from a variety of perspectives that complimented my research instead of muddying it.

Background of Participants

There are six participants in this study. The participants are all music educators considered excellent in their field by peers and university staff, with a minimum of a bachelor's degree in music. Five of the participants have a bachelor's degree in music education, and one has a degree in music performance and multiple certifications in music education. All of the participants have taught or are currently teaching music in the state of North Carolina.

Three of the participants began playing music in school settings, and the remainder began playing music outside of school settings. After a pool of participants was selected, I contacted them to ascertain their willingness to participate in the research. The descriptions I provide are based on my perceptions and observations of the participants; I also peer-checked with the participants to make certain the descriptions I prepared are representative of their self-perceptions. Each participant was assigned a pseudonym to protect their confidentiality.

Greg

Greg is a high school band and orchestra teacher who identifies as male. At the time of the interview he was 28 and considered by peers to be an excellent music educator, with many accomplishments and awards for his teaching. Greg's immediate family did not play music; it was an early childhood experience of seeing a banjo player that inspired Greg to start playing music. Greg started playing and studying banjo at a six years old and almost immediately started playing gigs. A few years after playing banjo Greg decided to join the school band. He asked if he could play banjo, but was told, "no"

by the teacher. Instead, Greg began playing trumpet and eventually moved from trumpet to euphonium. After high school, Greg completed an undergraduate degree in music education and began teaching high school orchestra. After several years of teaching, Greg returned to university to complete a Master's degree in music education, with an emphasis on conducting.

As conveyed by Greg, his bi-musicality is often sectioned into "different worlds" of his musical life. During different times of his life, he found more or less time to play the banjo. For example, while completing his master's degree, Greg found little time to play the banjo. At different times of his life, however, his bi-musicality has functioned in different ways. Greg communicated there were both positive and negative aspects of his bi-musicality, but he does not regret functioning in multiple musical environments.

Greg had an excellent ability to articulate his thoughts on code-switching and bi-musicality. Greg, perhaps because of his teaching in a public-school orchestra programs, seems to separate the two worlds although he reflects that his opinions are evolving. This separation is not to suggest Greg places greater value on one aspect of his musicality more than another, but that Greg finds it sometimes necessary to switch between different musical worlds. During his interviews, it became evident that switching between musical worlds was something he had often considered in his musical life.

Marcia

Marcia was a 36-year old high school band director who identifies as female. She teaches high school band in a small town in central North Carolina for nearly a decade. Her band program is large enough to have two directors and is widely regarded as an

excellent program. She is originally from the Midwest and came to North Carolina to complete a Master's degree in music education. Marcia also comes from a family that does not play music. Her first experience in music came in elementary school band when she began playing the flute. Marcia conveyed that most of her musical experiences were based in reading standard notation.

I have known Marcia for several years as we have played in a jazz big band together. I have experienced and admired Marcia's somewhat extraordinary ability to sight read complicated jazz charts. I have also observed Marcia's admitted discomfort in improvisation and learning through oral tradition, as it was not part of her musical upbringing. In playing with Marcia, I have come to witness the joy she experiences playing music. While Marcia would not be considered bi-musical, she is extremely open-minded to other musical experiences.

We completed Marcia's interview at a local restaurant, and I suspect our laughing was slightly disruptive to the other patrons. This summarized Marcia's personality, she was contemplative of questions and often paused to consider her answers. Marcia is understandably confident of her abilities and self-aware of her differences with other musicians, and as one of the early interviewees, she helped me consider the idea of switching instruments as a form of code-switching.

Peter

Peter is 32 years old and identifies as male. He works as a high school band director in Central North Carolina. Peter, like Marcia, was also raised in the Midwest although his family moved for employment in the furniture industry since Peter was ten.

Like the two previous participants, Peter was not raised in a musical household and began studying music as part of a school music program. Peter quickly found he was a talented percussionist. Peter studied music education for his undergraduate degree and immediately returned to his master's degree before he started teaching. While Peter's primary training is in standard notation, he also occasionally played drum set with rock and punk bands. While Peter uses oral tradition on occasion, his primary focus is on standard notation. He professed that he would like to learn a genre of music entirely through oral tradition at some point.

I have, on rare occasions, worked with Peter in professional settings and know Peter from my proximity to teaching near him in rural North Carolina. While our music programs were much different, his program was considered an excellent model for bands with limited resources in small rural settings. Peter's two primary teaching experiences have been in a low socio-economic district with limited resources, followed by working in a school district with extensive resources.

We conducted Peter's initial interview in his home while he watched his two children. As we interviewed, Peter was introspective as if the presence of his two children made him somehow consider answers in the context of his children's education. I wondered if interviewing with children present would be distracting, but to the contrary, I believed the presence of his children helped Peter place the interview in the context of his lived experiences.

Cindy

Cindy is a 34-year old violin instructor that identifies as female, with a large studio of private students and classes. While Cindy derives her primary income from teaching, she is also a well-known and respected Americana and bluegrass fiddle player with multiple albums and accolades to her credit. A respectable amount of our interview was dedicated to what it meant to be an "Americana" or "bluegrass" fiddle player. We also discussed how labels meant very little anymore as fiddle and violin players are often expected to function in multiple environments, and titles of genres become superfluous. Cindy also plays in regional orchestras and smaller chamber ensembles. While Cindy's undergraduate degree are in music performance, she began a private studio starting in her late teens and has continues teaching.

Cindy's early education began as she states, "at birth." Her brother began taking Suzuki violin lessons at the age of four while Cindy was an infant and she stated she was, "humming notes before she could talk." Cindy began taking Suzuki violin lessons at the age of four, and expressed this experience led to her excellent ear. Cindy began playing bluegrass gigs professionally in her teens although she expresses that she did not begin taking this seriously until her early 20s. Since she first entered the bluegrass world, she has thrived and become an influential musician.

Cindy and I have known each other professionally for several years; we are both on boards for the International Bluegrass Music Association (IBMA). In spite of the years we have known each other, we rarely have time to have conversations about navigating musical genres. During our interview, we touched on many topics of music and code-

switching that we have both contemplated for years. It was evident in our interview; this was a topic she considers deeply and has struggled with as well. Her interview responses were enlightening and left me with a great deal to consider.

Jan

Jan is a 24-year-old, middle school orchestra teacher, who identifies as female. She works in a suburban school district near Charlotte, North Carolina. Jan began playing horn in the sixth-grade band. Her early experiences were primarily through standard notation in the school band environment. In addition to playing the French horn, she also played trumpet in high school marching band. Jan studied music education in her undergraduate degree program. During her undergraduate degree, Jan began playing the violin and made a conscious decision to focus on orchestra rather than band. This change made the interview particularly interesting given that Jan completely changed her primary instrument to an instrument she had not previously played, in the middle of her undergraduate studies. While Jan studied violin, she continues playing French horn in university ensembles. She continues playing the French horn in community bands at the time of the interview.

I have known Jan since her junior year in college. Jan and I had frequent discussions about educational philosophy and alternative strings programs. For a long period, those discussions were from the perspective of a teacher (me) to a student (her), but in recent years and with increased experience teaching, I have come to have great respect for Jan's teaching and thoughtfulness about teaching. Her unique perspective due

to her adding a new instrument during her undergraduate years was particularly valuable in the interviews.

My interview with Jan was excellent, after a rough start in a too loud restaurant we returned to Jan's kitchen and spent time talking about our collective experiences teaching. Her sense of humor made the interview a comedy routine of the trials and tribulations of teaching. Jan was the youngest participant, and I believe her youth reflected changing perspectives on music education. Jan understood the importance of making certain her students have a wide range of musical experiences. Jan has a unique perspective on code-switching given her experiences when she added the violin as a primary instrument during her undergraduate program.

Alice

Alice is a 41-year-old middle school orchestra teacher in Western North Carolina who identifies as female. Alice is the director of a local youth orchestra and is widely respected for her orchestra teaching. These accomplishments in public education alone do not summarize her accomplishments. Alice is also a highly respected and award-winning fiddle instructor. She often teaches in summer fiddle camps throughout the United States. One of her camps focuses on teaching students a wide range of musical styles primarily through oral tradition. She has won several major awards for fiddle playing and has several old-time albums to her credit.

Alice's early experiences began with learning violin through the Suzuki method at the age of five. She conveyed that her early childhood experiences of learning were primarily through the oral tradition used in the Suzuki method. She felt that Suzuki

method prepared her to learn different genres through oral tradition. Alice did not begin focusing on old-time music until well into her undergraduate years. She stated that one of the reasons it took so long to commit fully to old-time music was the strong desire to be respectful and true to the tradition.

I have known Alice peripherally for several years. We have run into each other at old-time music festivals, and camps on several occasions and her reputation preceded her. The interview was one of the first chances we had to have a lengthy discussion about code-switching. The interview was conducted through Skype, but this did not affect our ability to have a passionate interview and conversation about music education and code-switching. Alice is also working on a dissertation, and I was certain her experiences with music education had forced her to consider this topic with regularity. She provided several insightful ideas for my dissertation, and perhaps the most interesting aspect of our interview was how grounded she already was in theory. Additionally, she provided new resources that became part of this dissertation.

Summary of Participants

All of the participants were insightful and contemplative in ways that exceeded my expectations. I left all of the interviews in some degree of wonder about new possibilities I had not expected. Perhaps this was the most satisfying aspect of qualitative and phenomenological research – the participants had become the researchers, it was not a process of discovery on my own, but an ongoing process of discovery with the participants.

Unit of Analysis

The unit of analysis for this research study is the experiences of music educators from a variety of educational backgrounds, some of whom are mono-musical and some of whom are multi-musical. Half of the participants ($n = 3$) first learned music through standard notation and did not learn music in any other way (mono-musical) while the other half ($n = 3$) first learned music through oral tradition and learned through standard notation later in their lives (multi-musical). Regarding data collection, the reflections on the experiences (rather than the experiences themselves) were developed and themes were generated. In other words, although the experiences are of importance, it was how those experiences are interpreted by participants that allow the research to reflect similarities and differences in the code-switching comparisons.

Data Analysis

According to Patton (2002), there are typically four phases in phenomenological data analysis, (a) epoché, (b) reduction, (c) horizontalization, and (d) synthesis. The first phase epoché involves the suspension of bias and preconceived ideas. During this period, it is important to be consciously aware of my assumptions about the phenomenon I hope to investigate. In the case of code-switching, I had to be careful not to assume code-switching happened and to whom it happened, this suspension of assumption happened through the use of bracketing and epoché. The second phase is the reduction phase. There was a large quantity of information, and through analysis, I was able to reduce the information to key phrases and statements without presupposition. The third phase was the horizontalization phase, where the data were treated with equal value, so themes were

identifiable. The fourth and final phase is the synthesis phase and consists of the structural descriptions (how participants experience the phenomenon) and textual descriptions (what was the experience). The synthesis stage moved beyond the individual emotions in the experience to find deeper meaning for the collective whole. The great difficulty as a researcher is separating the emotional aspects of individual narratives from what were emergent themes. For example, many aspects of the interviews resonate with me. As I was synthesizing, I had to carefully separate individual emotional ideas from whether it was part of an emergent theme.

For all of the interviews and collected data, I used NVIVO™ for Mac analysis software version 10.4.1. NVIVO™ as an efficient way to code data and generate themes. I followed Graneheim and Lundman's (2004) tiered model of multiple layers of coding. As previously discussed, my interviews were all recorded to high-resolution digital audio. Once recordings were finished, I used Pro-Tools™ recording software to remove frequencies outside the range of the human voice for transcription.

Once the transcriptions were edited, I uploaded them to Voicebase™ transcription service. The transcription service first delivered a computer-generated transcription of the interviews. This first transcript was inadequate due to computer transcribing errors; however, it did provide me with a rough transcription within a day of the interview. For the purpose of memoing it was important for me to be able to read the transcripts immediately. After I generated the computer transcription, I paid for human transcription that was quality checked by two individual transcribers. The fourth and final transcript was completed by me as I listened to the original audio files at 80% of the original speed

and at the original pitch. This final step was important, so I could follow along with the transcript while listening to the original interviews. For many interviewers, completing the interview transcripts by themselves was important. For me, I knew it would be a source of frustration. By using a transcription service, I was able to immediately begin looking for emergent keywords.

While reviewing and working on the transcripts, I took copious memos about emotion, reactions, the tone of voice, voice intonation, and use of language. After completing the transcriptions, I listened to the interviews several times and typed memos in NVIVO™ about my reaction to the interviews. The memo included my notes taken during the interviews as my observations, reflections, and thoughts after the interviews were completed. The number of times I listened to the transcripts also allowed me to become intimately familiar with them. With each subsequent reading and listening, I was able to scan for more meaning units (Graneheim & Lundman, 2004). I isolated these various meaning units by using the coding feature in NVIVO™ so that I generated the larger overview of possible meaning units.

Ultimately, I coded the interviews into three separate cycles. In the first cycle, I used concept coding to gain an overview of keywords and phrases. According to Saldaña (2014), “concept codes assign meso or macro levels of meaning to data or data analytic work in progress.” Concept coding also became a mode of bracketing for me – by using concept coding I was able to see what keywords were important and relevant to my participants. After concept coding, I used holistic coding for the second cycle. Holistic coding was an attempt, “to grasp basic themes or issues in the data by absorbing them as

a whole [the coder as ‘lumper’] rather than by analyzing them line by line [the coder as ‘splitter’]” (Dey, 2006 p. 104). Holistic coding allowed me to chunk what I discovered in concept coding into larger, and less numerous blocks of meaning units. For the final cycle of coding, I used theoretical coding (Corbin & Strauss, 2015). According to Saldaña theoretical coding, “functions like an umbrella that covers and accounts for all the other codes and categories formulated thus far” (2016 p. 250).

In each cycle of coding, I generated codes by looking for keywords, patterns, and ideas. I used a systematic approach to my data analysis by moving from many small abstract codes to larger more tangible codes and eventually, themes that informed the results of my research. Using these three rounds of coding allowed me to analyze the interviews and memos from the micro to the macro. The first round of concept coding delivered far too many codes, the second round of holistic coding distilled the concepts down to a still excessive, but far more manageable number. The final cycle of theoretical coding further distilled the codes into emergent themes that helped me answer the research questions.

Researcher Identity, Relationships, and Power

Qualitative research, and phenomenological research, in particular, is directly tied to researcher identity (Dahlberg, Dahlber, & Nystrom, 2013). By clearly articulating my researcher identity it was hoped I would help readers understand how my experiences affect my research. First and foremost, I am a middle-aged, middle-class, married, white male. I hold a Bachelor of Music degree and a Master of Music degree in Music Education from music programs firmly rooted in the Western European classical

tradition. I also have trained in the field of ethnomusicology. Finally, for twelve years I was a high school music teacher.

My upbringing was rooted in many different musical genres, including, bluegrass, folk, blues and country. With these seemingly different worlds (the Western European classical canon of my school education and the bluegrass, folk, blues, country of my vernacular upbringing), I am often critical of both worlds and the disconnect I find between the two worlds. This informs my researcher identity because, as an individual, I often find myself switching identities depending on my musical circumstances. When considering my research, it is important to note that I am a firm advocate for change in music education. Part of my research dealt with how to change college music programs so students from a broad range of musical backgrounds can access college-level music degrees. In my ideal world participants in gospel, jazz, bluegrass, folk and a broad range of musical experiences achieve equal access to higher education. It is also important to note that while I am a proponent of learning standard notation, I also believe university-level musicians should be equally competent when using improvisation and oral tradition. My research is based on many socio-linguistic principles and, like language, music is an art form “spoken,” listened to and written.

My entrance into the field of music education also had a direct impact on my research. I did not enter the field of public school music education until I was thirty-two years old. My undergraduate degree is not in education, and it was not until I was well into my teaching career that I took my first music education courses. This delay in taking music education courses also had a direct impact on how I perceive music education,

both positively and negatively. For example, I have known many excellent educators with little or no training and also have known many subpar educators with multiple degrees in education. As I have aged and learned, I have dramatically changed my attitudes towards the importance of higher education, and this informs my views on my biases and perceptions.

My reality has been one where music education happens as much out of school as it does in school. My undergraduate experiences were ones where my out of school experiences were largely dismissed by my music professors in favor of my lessons in the Western European classical canon. My graduate experiences at The University of North Carolina at Greensboro bring a degree of balance between the circumstances I experience on a near-daily basis.

It is this consideration of balance that leads me to my research topic. In my years of working in music education, I have had many conversations with music educators. In some cases, we discuss how our experiences outside of school settings do or do not affect how we teach and whether we code-switch as music educators. During my younger years, I also worked as an English as a Second Language (ESL) teacher and took several university courses in linguistics. It was during these linguistics courses I began to question whether code-switching that existed in language might also happen in music and music education. In the fall of 2015, I watched a presentation on code-switching in music that confirmed some musicians believed they code-switched (Isbell & Stanley, 2016). This presentation, along with my experiences led me to become more curious as to whether the same experiences happened for music educators.

My primary motivator as a researcher is curiosity. It can be argued my progress in academia is largely motivated by the happy accident of curiosity. This curiosity and fondness for learning also informs my research. My happiest moments in the research revolve around the discovery of new ideas. Even when my research does not support my previously held views, I am thrilled to discover something new.

My philosophy of music education is decidedly postmodern. According to Woodford, “many postmodernists believe everything is a complete and total social fabrication and thus amenable to contestation and change” (2005, p. 38). Given our history as a country and the many competing narratives, I am eternally skeptical of the dominant narrative. Based on my experiences and those of many musicians I have known and with whom I have worked, I do believe the narrative that music education should only be approached from a Western European perspective. In discussions with fellow educators, they often mistake my postmodern philosophy for a disdain of classical music. To the contrary, my philosophy is simply that there is little evidence that there is “better” and “worse” music. As I often tell my students, Bach is not better than B.B. King. They are simply different, and the power differential leads us to believe one genre has inherently better qualities.

I believe my experiences as a musician and music educator inform my philosophy on music education. Much of my philosophy is driven by my background and my postmodern view of music and the world. I believe that all music has value and the value we assign to music is largely driven by the power differential that is slowly changing in the United States. I believe change is an important and a necessary part of

society (Campbell, 2005). I strongly believe in community, and I find I often code-switch depending on the community in which I am participating. I genuinely enjoy being around people but often find it difficult to trust people within communities, because I am never certain whether my switching between communities is considered false or untruthful. It is with satisfaction that during the interviews, this same sense of switching communities was present with all the participants.

As a researcher, I am not thin-skinned. This ability to be challenged is helpful in my research. I am not afraid to be wrong and often am. This study, in fact, challenges many of my beliefs, and this challenging does not negatively affect me. In fact, I was excited to discover the complexity of code-switching and music education, even more so than I could have imagined when I initially considered the topic.

Because of the delicate nature and potential for subjectivity in qualitative research, it is important to consider the relationship between myself, as the researcher, and the participants. In particular, it is important to recognize that culturally, I have power. I am an adult, white male; societally I enjoy a level of power I cannot fully understand. Much like many other factors, I can never be certain how my perceived power affected the interviews. My biases, my personality and even the site of interviews almost certainly affected the participants' responses. For example, in one of the later interviews, the participant and I were in a loud restaurant, and both had difficulty hearing. The responses were short and guarded; thus, we decided it was an unacceptable place for the interview. In the end, we returned to her kitchen where we were able to have a much more open interview. In this study, the interviews were informal with long lengths of

conversation that sometimes touched on the interview questions. By allowing the participants to broaden the discussion, I was pleased to observe how they guided the conversation to relevant places.

One of the distinct advantages I had during the interviews was my position of power (or lack thereof). I have worked with all of the participants in the past as equals. As a doctoral candidate, I was concerned the participants would view my questioning as prying. I quickly learned this was not the case, and in fact, I believe my previous relationship with them set them more at ease. In some cases, they were more than willing to challenge my assumptions, which opened new interview opportunities. Regarding the interview questions, one of my considerations was whether the participants would view them as unnecessary or confining. As I interviewed, I was content to realize the questions flowed relatively seamlessly.

Enhancing Study Quality

Unlike quantitative research, qualitative research cannot rely entirely on statistics to reinforce reliability and validity. Instead, qualitative researchers depend on the process of validation and trustworthiness (Creswell 2007). Resources, power, and expertise can all impact the trustworthiness of the research. As a researcher early in my career, it is extremely incumbent on me to pay careful attention to how my research earns trustworthiness and validation.

I chose triangulation and thick description as the primary ways to enhance the quality of this dissertation. The triangulation included thick description, member and peer checking, and clarifying research bias. Of particular importance for this research is thick

description. According to Lincoln and Guba (2011), thick description allows the details provided by the participants to tell the story of the research; it generates a first-person narrative for research, that helps negate research bias.

Further, member and peer checks offer a large benefit in they also address my growing expertise as a researcher. One of my primary goals as a researcher is to make certain my findings are true to what my participants are expressing. Creswell (2007) states that member and/or peer checks are a quality-control technique where the researcher asks participants to confirm whether the findings and the data were indeed a reflection of the participants' experiences. Lincoln and Guba suggest member checking is the, "most important critical technique for establishing credibility" (2011, p. 314). By using member checks, I am able to ensure my interpretation of participants' responses are accurate representations of the participants' experiences. To facilitate this, I periodically checked in with participants, carried on further discussions with peers and memoed as I analyzed the materials. By having frequent discussions with participants and peers familiar with qualitative research and code-switching, I was able to address whether what I was seeing was accurate.

Additionally, an important part of triangulation is addressing my researcher bias. My identity is a white, male, former band director that has always questioned the necessity to be mono-musicality in music education. To address my researcher bias, I did periodic peer checks. As I generated themes I often peer checked with fellow researchers, familiar with qualitative research and with the concept of code-switching. Often peer

checks gave me alternative perspectives on what I believed I saw, in many cases, alternative perspectives led me to consider different themes and interpretations of themes.

The actions I took to ensure my instruments and procedures were strong and trustworthy were based on a study I co-wrote in the spring of 2013 (Blanton, Dillon, & MacLeod, 2015). This study addresses instructor identity and perceptions of educational efficacy among folk musicians at The Swannanoa Gathering summer workshops. Although the study addresses a different population, many of the same skills and techniques are used in the current study. Many of the research questions and coding used in the 2013 paper served as guidelines during the construction of the protocol for the current study (See Appendix A).

Ethics

According to Creswell (2007), one of the difficulties of qualitative research design is knowing what ethical issues may arise and when, and then planning how to address them. Bogdan and Bilken (1992) advise there is no agreed-upon code of ethics for qualitative research. They advocate for researchers to maintain confidentiality by treating the participants with respect, by being truthful and by being open and frank about results and findings. As I collected and analyzed the data, I carefully considered how to conduct the research ethically without violating each participant's confidentiality.

I took several steps to ensure an ethical study. Before making the final selection, I informed the participants their participation would be entirely voluntary, and they could quit at any time. I explained the duration, methods, possible risks, and the purpose of the study using consent forms approved by the Institutional Review Board at the University

of North Carolina at Greensboro (Soble, 1978). Additionally, I advised participants their privacy would be protected, and only my advisor and I would have access to interview transcripts and raw data. All raw data were stored on an encrypted hard drive, and because of the computer-based nature of my work method, few paper copies were created. All documents created within the computer, including NVIVO™, Voicebase™, and Microsoft Word™ were encrypted and protected by a password. Each participant was assigned a pseudonym and all paper copies created were kept in a locked cabinet.

CHAPTER IV

RESULTS

Introduction of Themes

This study had five themes. The themes were: (a) teacher identity as code-switching, (b) how early exposure to oral tradition and notation affected code-switching, (c) professional “gigging” as code-switching, (d) musical instruments as code-switching, and (e) code-switching and 21st-century teaching and learning. The descriptions and explorations of each theme are described in the following sections.

Theme One: Teacher Identity as Code-Switching

The first theme provided the simple answer to the research question: yes, music educators code-switched. When I considered my research questions, one of my initial flaws was I considered the musician aspect of identity, while I did not consider the teacher aspect of identity. My participants quickly reminded me that of course music educators code-switched, all educators code-switched.

Code-switching at a socio-linguistic level has been described as not only a switch in skills but often a change in identity (Auer, 2016). For the participants, there was not only a change in identity dependent on whether they were teaching or playing music, but also whether they were in or out of the classroom. Unanimously, all the participants indicated they participated in code-switching as part of their identity not just as musicians, but also as educators. When I considered my research questions, I

underestimated the scope of code-switching. The component of being an educator was not considered as a form of code-switching because the initial research was directly related to how musicians code-switched. As I completed and analyzed the interviews, it became clear it was necessary to address teacher identity as a form of code-switching.

Research related to teacher education at the university level rarely addressed code-switching. Teacher identity was such a deeply embedded aspect of teacher education that it was often difficult to recognize the separation between the personal and teacher identities and research suggested personal identity was often usurped in the greater interest of the teacher identity (González-Calvo & Arias-Carballel, 2017). It was relatively easy to overlook the most common type of music educator code-switching because it was expected the teacher identity would be the dominant identity (Pearce & Morrison, 2011; Beauchamp & Thomas, 2009). This could be considered a controversial statement but consider the level of scrutiny when teachers are involved in socially unacceptable activities. In Western culture, teacher identity carried a higher moral and social weight than most professions. Of all professional identities in the United States, that of teacher and doctor carried the greatest necessity to code-switch, with the expectation that the professional identity was the dominate identity (Frost & Regehr, 2013).

Discussions in modern society about who should be allowed to teach in public education, including those who went through teacher education programs, lateral entry programs and no training at all, are not only discussion about what skills were necessary for teaching, but also discussions of the differences between teacher identity and personal

identity (Cleveland, 2003; Day, 2002). Schools of education not only provided the skills necessary to become teachers but also provided the skills necessary to craft teacher identities (Hong, 2010; Beijaard & Meijer, 2004; Sachs, 2001). All of the participants articulated that there were multiple levels of code-switching when they switched between personal and teacher identity including; language, clothing choices and musical choices.

All the participants indicated their language, personality and behavior changed, not only in and out of school but sometimes within the school as well. Marcia expressed this change in identity when she discussed how she taught different classes; she articulated how her identity changed when teaching different ensembles. She stated,

I'm still doing the same thing though, so I don't think it's really switching a pose. But my freshman group compared to my Wind Symphony group, I am a different teacher. Yeah, those are my experience as well, because of who you have in front of you.

Marcia explained she was a “different” teacher in different circumstances even though some of her actions were similar. For several of the multi-musical participants, code-switching not only happened in school and out of school settings but also within teaching settings. Alice discussed specifically how even within the same setting she sometimes changed identity when she stated,

I don't know; I didn't really realize until this woman, made this comment about this, from this other place that I remember being in. I mean, I guess I do know that I carry different values I use side by side or even at a summer camp. I'll side by side teach a folk class or an orchestra class, and I'll be yelling at them for exactly the opposite things. It's like, you need to dirty it up, you need to get your bow and string, and make some scratchy sounds because you're not making any rhythm in your instrument and then I'll yell, stop making that scratchy sound.

All the participants addressed the multiple ways they code-switched in their daily teaching lives. They discussed how they code-switched between personal identities and professional identities, between teacher and performer identities, and even between teacher and student identities. In fact, Peter viewed the ability to switch between teacher and student identities as one of his most valuable skills. He stated,

So now I have something else to have in my little bag of tricks. So, I mean, I guess, I don't know that this is code-switching, but you have to go back and forth from the teacher and the student sort of environment, the mindset, almost constantly.

Peter, a percussionist, felt one of the important skills he had was his ability to switch from teacher to student. Peter did not express he needed to think “like” a student, but that he changed his identity from teacher to student. This ability to code-switch between student and teacher was particularly important for the participants that either quit teaching to return for an advanced degree, or had pursued advanced degrees while teaching.

For those participants returning to university for advanced degrees while teaching, or immediately after resigning from teaching, the code-switching between teacher and student was more dramatic. For example, Greg, Peter, and Alice discussed the dramatic switches between their personal identities, to that of a music teacher, to that of a graduate student. This difficulty with code-switching between various musician, personal, professional, and student identities was supported in the literature. Martin found that Ph.D. students that worked on advanced degrees while they continued teaching often had difficulty separating their identities between personal, professional and academic, while

Ph.D. students that quit teaching while working on advanced degrees were better able to code-switch between identities (2016).

Overall, all six participants conveyed that they code-switched between personal and teacher identity in similar ways and it was necessary to do so. Five of the six also expressed they learned to codeswitch between personal and teaching identities in music education programs, even though code-switching was not specifically addressed. The exception was Cindy who shared that she learned personal and teacher identity code-switching through her experiences teaching. Even though this type of codeswitching was primarily binary, between the personal and teacher identity, there were layers and subtlety to the codeswitching depending on the varied experiences of the participants.

Theme Two: How Early Exposure to Oral Learning and Notation Affected Code-Switching

A second theme that emerged among participants was how early exposure to oral tradition, like in language, had a direct impact on how music educators learned and how they taught. *For the sake of clarity, it is important to note that when addressing the tradition of passing down information the word “oral” is used and when addressing the ability to learn by ear, the term “aural” is used.* For the three multi-musical participants, their early exposure to oral tradition led to a high level of comfort in using and teaching using oral tradition. All three indicated their reliance on oral tradition had a direct impact on their sight-reading abilities as well; they felt having well developed aural skills may have slowed their ability to learn to sight read. This difference in learning is also reflected in an article by Woody (2010), who discussed the positives and negatives of learning by oral tradition and argued one of the negatives of initially learning through oral tradition

was it delayed the development of reading standard notation. This delay in reading standard notation was balanced by the well-developed aural skills of musicians initially learning through oral tradition.

All three of the multi-musical participants indicated their current sight-reading skills were excellent, but their well-developed aural skills made it easier for them to learn music by ear. For all three of the mono-musical raised in a standard notation tradition, their emphasis on reading had a direct impact on their aural skills. While all three teachers from mono-musical backgrounds taught aural skills, they had a higher comfort level with teaching through standard notation. This finding paralleled findings in language research (Fairclough, 2016). In language, the idea of early exposure to oral tradition and written skills having a direct impact on language learning and teaching is considered an accepted norm (Blommaert, Collins, & Slembrouck, 2005).

This comfort and discomfort with using oral tradition and standard notation were reflected by both the mono and multi-musical educators. For Greg, his years of playing music through oral tradition made him initially dependent on oral tradition when learning and teaching. When asked about standard notation and entering college he stated:

I used to not be comfortable with notation, and I think it really wasn't pitch, it was never pitch, it was always rhythm and understanding rhythm was the hardest part of music to me, because I feel rhythm naturally and it was quite trying for me. I'm grateful that I did it, but I still can't do it to some degree. This understanding rhythmic notation to me has always been the hardest most difficult part of reading and teaching music. Because it's like pedagogically I don't know; sometimes I still feel like I don't know where to start in how to teach kids or somebody who's never read rhythm how to look at it, and interpret it, and reproduce it.

For all three of the multi-musical participants, sight-reading was the skill they felt they had the most difficulty with. In all three cases, the multi-musical participants discussed how hard work and preparation helped them overcome these perceived deficiencies in sight-reading. In all three cases, the multi-musical participants went on to become highly respected orchestra conductors or for Cindy, a highly regarded professional orchestra musician in addition to her bluegrass career.

For the mono-musical musicians, reading standard notation was their primary method of learning and teaching. For Marcia, sight reading began in second grade, and most of her musical experiences were based on the use of standard notation. This was best expressed by Marcia when discussing her comfort with oral tradition and improvisation.

Printed is my most comfortable, improv(isation), I understand how it's supposed to work. I don't feel like I have the creativity, or I'm not used to the freedom that improv presents. For oral tradition, I just needed a couple more times than a lot of people do because I am so classically print music trained. However, definitely, I think my weakest is improv.

Much like Greg's discomfort with standard notation, Marcia conveyed discomfort with improvisation and oral tradition. In both cases, early experiences directly influenced the primary skill sets of the participants. With the strong emphasis on standard notation in university-level music programs all three of the multi-musical participants were forced to vastly improve their sight-reading skills. The mono-musical participants on the other hand, did not articulate a need to improve their oral skill and improvisation skills during their undergraduate music education programs.

The old adage of “music is the universal language” has been challenged for decades if not longer. Regardless, language and music share many similar qualities when learned and experienced (Patel, 2010). Parallels could be drawn between learning music and learning languages by ear and through notation. For students learning multiple genres and styles of music, the first style of learning typically became the dominant style of learning. This occurred in language as well, Kirsch (2006) argued when children learned multiple languages at once, they were often conscious of the contextual use of the language and differentiated the appropriate use in different settings. In all three cases for multi-musical participants, their first experiences as musicians learning through oral remained the most comfortable way of learning. All three multi-musical participants also indicated that through hard work their ability to sight-read was excellent as well.

For all participants, music like language was highly dependent on prestige and power. Standard notation is the system of learning in Western music that enjoys the most power and prestige. For all participants, their school music experiences were based in sight-reading as opposed to aural skills. In many cases, their participation in learning music through oral tradition outside of the school setting was not considered by their school educators. This is reflected in Jaffur’s article, *The Impact of Informal Music Learning Practices in the Classroom, or how I Learned How to Teach from A Garage Band* (2003) where she stated;

It began in one of my music classes after a lesson on composition. As the class was lining up to leave, a student approached me and told me that he composed songs at home with his family and also wrote songs for his band. I was dismayed. I had been his teacher for four years and had no idea that he was involved in music outside of the school setting. I couldn't imagine him playing in a rock band. I had never thought of him as someone who was interested in music.

According to Lucy Green (2002, p.139-148) musicians that learned popular music were often invisible to their school music educators. Their experiences outside of school music were an entirely different "language" than the "language" they spoke in school.

When taken as a whole, this theme of orality vs. notation, of formal vs. informal, of vernacular vs. literate, of school vs. community all strongly suggested the necessity of code-switching for some musicians. As in language, there was power and expectations associated with prestige music. Speaking a dialect of English in the school setting was often viewed as improper use of prestige language, much like playing certain genres of music in school settings was often perceived as improper. It was not children that created the separation between the orality and standard notation in music, but adults and the institutions associated with them (Woodford, 2005). The multi-musical participants code-switched between orality and reading for similar reasons that students code-switched between dialects of language. They were aware of the unspoken rule that "good" musicians, those that enjoy power and prestige were readers of standard notation.

There was little research specifically discussing code-switching and music, but parallels could be drawn to writing found in linguistics. The idea of code-switching and prestige language is well documented, Genesse and Borhis's (1982) study documented how students differentiated between language used at home, language used at school, and

language used among friends. The study also addressed how individuals were perceived when using language in inappropriate settings. Blommaert, Collins, and Slembrouck (2005) argued when individuals were multi-lingual, they often felt "out-of-place", much like the three multi-musical participants expressed feelings of having to compartmentalize their musical worlds to be successful in both. Bloomaert, Collins Slembrouck stated,

People with highly developed multi-lingual skills can feel, and be, communicatively incapacitated when they are “out of place” One can find oneself struggling with the most basic and mundane tasks in a foreign country because “they don’t speak your language”, “the don’t speak any language”, or, from a different perspective, because you lack the specific multilingual resources and skills required in that place.

As stated in Kirsch’s article (2006), multi-lingual children learned quickly how to carefully code-switch between different social and academic settings. This separation and code-switching between musical worlds for the three multi-musical participants was reflected in their discussions about their musical lives, one musical life that happened in school and was based in standard notation and a different musical world that happened outside the school and was based primarily in oral learning.

Theme Three: Professional “Gigging” as Code-Switching

The third theme was “gigging” as code-switching. Gigging for the multi-musical participants was the act of playing professional, paid performances, outside the school setting. Most music educators viewed music learning as a process where children learned musical skills and having reached a certain level of proficiency, took those skills to the stage (Green, 2002). It was considered rare for an elementary school band student to play

professional gigs after only a short period playing. For the multi-musical participants, “gigging,” or playing vernacular music outside the school setting for payment was an accepted norm and was viewed as an important part of their education and identity. All three multi-musical participants articulated several examples of codeswitching between their professional musical lives and their school musical lives, while all three mono-musical participants infrequently mentioned playing music professionally outside the school context.

Several of the multi-musical participants reflected on their experiences and reported how early “gigging” directly influenced how they perceived music playing and teaching, Greg's quote was directly reflected in both Thomas Turino's *Music as Social Life* (2008) and Lucy Green's *How Popular Musicians Learn* (2002). Greg stated;

...and so then I was able to start playing with my teacher and his band. His band was called the Bluegrass Messengers. And it was basically, him and a couple of other guys and his students. We would play Coffee shops, and we'd play bookstores, sometimes we'd play bars, we went out to High Rock lake a few times and played at the bar in the marina there, that was always a fun gig, and then we'd play BBQ joints and restaurants. We did everything from Irish pubs and bottom joints to retirement homes too, so there was a lot of music making. It was pretty frequent that I had a gig when I was maybe in middle-school and early high school. And so, the joy of sharing these with people and playing with people is probably the very core of why I keep playing.

Throughout the interview, Greg provided details on how his early experiences "gigging" had a direct impact on his later decision to be a musician and a music educator. In fact, Greg's early ambitions were not to “become” a professional musician, as he was already a working professional musician. Greg's early “gigging” led to an identity as a professional musician before his construction of an identity as a college music education

student. He later articulated similar thoughts as he was questioned about how he viewed his professional identity at a young age;

I was able to join my teacher's band and go play gigs when I was young. So that kind of got me. I was playing in bars, and stuff like that probably by the time I was in middle school. I was already playing in bars, so the whole gigging thing was really, really easy as I got older because it was just kind of what I had been doing for a long time.

Cindy articulated similar thoughts at a slightly older age when she stated,

The first time I was ever on stage playing fiddle was at Dead Wood in Bear Grass, North Carolina with Super Grit Cowboy Band. And I remember I used to show up on Friday or Saturday night when they were playing, and Clyde is still so good about bringing the younger generations up with them. It is just unbelievable. I remember playing Foggy Mountain Breakdown with them. I have a picture of me at Dead Wood, about 13, about that age. I did enter a contest. I think I played Orange Blossom Special and I won a guitar.

Cindy later explained the only reason she went to college to study music was because her parents did not give her an alternative. At eighteen years old, she already considered herself a professional musician. Somewhat ironically upon entering college, she had to give up her professional identity as a fiddler in to pursue her student identity as a violin player. She stated, "I wanted to move to Nashville when I was eighteen, my parents said, 'you have to go to college,' I said, 'well, I'm gonna' go to get a violin performance degree to be a fiddle player.'"

For all three of the mono-musical participants, there were out of school activities, but they were connected to the activities within the school. For example, Marcia's experiences were reflective of most of the mono-musical participants' experiences,

Ok, so I did community stuff all the time, going back to the private lesson stuff, we had studio recitals, so that was part of it. Doing the outside, the musical theater stuff, when I was in high school, and then I did a whole lot of that when I was in college too.

Peter a mono-musical participant, participated in a rock band later in high school but never expressed it as gigging and did not seem to view it as part of his professional identity. His reflections on his out of school identity revolved around the fun and camaraderie he developed with bandmates, he stated,

We just did like, high school bands do, we started playing in a garage, and we did a lot of cover songs, just pop-punk stuff. We did some Ramones and some Clash and some older-school punk. We eventually started transferring to our own stuff.

Peter later emphasized the band ended because it started to interfere with his more serious school studies. He did not belittle the experience or his love for the music, but he also did not express that it was part of his professional identity.

This separation of “gigging” and school identity was supported by research. Sheri Jaffur (Jaffurs, 2004) strongly emphasized this when she discussed her amazement that her elementary students had formed a rock band outside of the school setting. Hargreaves and Marshall (2003) emphasized students were often uncomfortable bringing their out-of-school identities into school settings, where the perception was school music was more important and their out of school musical identities could be mocked or belittled. Don Lebler’s article (2008) on popular music pedagogy went as far as to argue students felt more comfortable learning music outside of school settings than they did in school settings, while sometimes recognizing the importance of both settings. The experiences

of the multi-musical participants were reflected in Ruth Wright's article, *The Longer Revolution: The Rise of Vernacular Musics as 'New Channels of General Learning'* (2017) when she stated,

...although the mass media industry has some role in originating the cultural products consumed by young people, the young people also play an active role in recontextualizing and changing these products and their personal meaning and using them to navigate the circumstances of their own lives and contrast their individual identities. For music education, I suggest this enables a stance to be taken whereby young people are seen to be at the mercy of popular culture but are active participants and making and remaking it to fit their needs, using their creativity to weave the particular cultural product into the evolving patterns of their lives.

Wright emphasized that in popular or vernacular music students were not students, but active participants in the process of performing and consuming.

The three multi-musical participants affirmed they believed "gigging" was not only part of their learning but also part of their teaching. Two of the multi-musical participants made conscious efforts to provide gigs for students while Greg's current position provided little time for him to play the banjo or provide circumstances for students to play gigs. All three of the mono-musical participants recognized music happened outside of school settings but did not provide details of what kind of music happened outside of school.

All six of the participants articulated that Western Classical school music was not better or worse than vernacular music, nor did they express that gigging out of school made and individual a better or worse musician. The youngest mono-musical and multi-musical participants, Jan and Greg, seemed to be more closely aligned in their attitudes

about gigging than older participants. Greg recognized his gigging was somewhat exceptional, but also stated it was not viewed negatively or directly interfered with his in-school music participation. Jan, while being mono-musical participant emphasized she was developing an identity as a fiddle player as well, partly to develop an identity in vernacular music. For Jan, this was part of a process when she stated,

I feel like I'm still definitely not really a part of that world, but I appreciated it a lot more. I saw a lot of trad (traditional music) out in Scotland, if I hadn't done old-time and all that stuff. I still definitely can't hang on fiddle, it's easier to hang on guitar, cause it's simpler chords. When I was in Edinburgh, and I just thought it was so cool. And I don't know that I would've sought that out before.

Strong evidence that gigging was part of code-switching came from the multi-musical participants. Greg summarized this elegantly when he compared his identity as a bluegrass musician versus his identity as a future music educator;

As I got older, it was like the man; this is more complicated than I think. I mean at the very start of college it didn't seem that bad, but hitting college suddenly the disconnect became much much wider, right...and it took me sort of a long time to get back in that center, but also college... You know in there were these definite lines were drawn between what you did for your gigs and what you did for your school.

Perhaps most surprising for all multi-musical participants was that their school music identities were all constructed on instruments they did not consider their primary instrument. Their professional “gigging” careers were built on one instrument while their school identities were built on another instrument. In fact, they constructed largely separate identities for school music and rarely discussed their professional gigging with

their school music teachers. Greg articulated this multi-musical background when he stated,

So, then I was in middle school, and I wanted to join the school band there, I had some friends that had joined and really enjoyed playing in the middle school band. And I asked my mom if I could play, and she was like, well, we'll think about it. I didn't do it in sixth grade; she said we'll think about it because we don't want to get distracted and not play your banjo anymore or do bluegrass anymore. My parents were super supportive.

This acknowledgement of a “gigging” instrument and a “school” instrument led directly to the fourth theme of musical instruments as code-switching.

Theme Four: Musical Instruments as Code-Switching

As I reviewed and coded interviews, it became evident for all six participants that switching instruments was a form of code-switching. For the mono-musical participants the switch was hierarchical from “primary” to “secondary,” while the multi-musical participants all discussed switching instruments as “changing worlds.” The three of the multi-musical participants also expressed the instrument they studied in elementary, middle, and high school was not the primary instrument they used in their professional playing. Greg considered his primary instrument his banjo, although he played euphonium in school settings. For Cindy and Alice, there was no school orchestra program, so they played percussion and French horn.

For the three multi-musical participants, their school instruments and “gigging” instruments were instruments in entirely different families. For Greg, his school instrument was euphonium, while his “gigging” instrument was the banjo. As discussed

in earlier sections, he intended to play banjo in the school band, but there was not a place for banjo in school music. Alice, now considered primarily a fiddler and orchestra teacher, discussed how in fourth grade she began playing the French horn,

When I was in fourth grade my mom was like, it's time for you to pick a school instrument, and you play music at school, and she was like, "The French horn sounds really nice, you should play that," and I was like, "okay." So, I did.

All three of the multi-musical participants discussed how their instrument both in school and out of school defined their musical identity. Many studies, particularly on instrument choice and gender showed instruments have power beyond their physical properties.

Consider the female student choosing the tuba or the male student choosing flute.

Doubleday (2008) stated;

Musical instruments are significant cultural artifacts invested with a wide range of meanings and powers. Through their presence and through the sounds they produce, they have a special ability to transform consciousness. To possess or play a musical instrument is to wield power.

Wolf-Light (2008) further argued,

As well as being a connection to the spiritual world, instruments are also powerful social agents, with aspects relating to the way they are grouped and by whom they are played mirroring social attitudes and conventions. Most instruments are invested with a certain status of power within a community, and so playing one is in effect controlling that power.

This idea of instrument choice being a form of code-switching was distinctly different from linguistic code-switching. The orality and notation of language is largely the

presentation of power, for musicians though, the instrument can also be a physical manifestation of power and privilege, one that must be navigated depending on social context.

The power of a musical instrument should not be overlooked, Wolf-Light (2008) argued that depending on the host culture, musical instruments could take on God-like status. Musical instruments in Western culture can define gender, personality and even power. Partia Román-Velázquez (1999) articulated how musical instruments also carried cultural weight. She argued that it is assumed Latinos playing congas in a salsa band have a “natural” sense of rhythm associated with Latinos, and the non-Latinos lacked this innate ability. Román-Velázquez further argued that the instrument carried the weight of culture, and this cultural weight was reflected in instruments taught in school settings.

Code-switching was most commonly associated with language. Unlike musical instruments languages do not have physical properties, so the idea of a musical instrument as a method of code-switching was at first a little difficult to grasp. A model for making the argument that codeswitching could be manifested in something beyond language was found in research regarding fashion and clothing. Amy Wyngard (2000) explained how clothing was not only a type of code-switching but also a type of class-switching and that clothing could be the "highly-charged" symbol of class differences. For both Cindy and Alice, this idea of the instrument as an aspect code-switching was evident. While both were string players, both maintained entirely different instruments for classical, bluegrass and old-time. Although Alice maintained separate instruments for playing classical music and old-time, it could be argued she switched for logistic reasons;

when Alice plays Western classical, she was a viola player, while playing old-time she was a fiddle player. Cindy on the other hand only played violin and fiddle. She stated the following,

The only thing that I switch, I do switch instruments I have two instruments that really helped me, guide me. I have a four-string violin that's set up classically. That is all violin; it's a beautiful instrument. The maker is in Seattle, Washington, David Van Zandt. I love it and then I met a fiddle maker at Bell Fest. So, I have a five-string Kogut fiddle named Lora, L-O-R-A. And it's set up kind of in-between. I mean, his action is extremely low, cuz he's a fiddle player, so I had to push the bridge back just a little. Fun bridge, five strings, so the spacing is a little different. When I play that instrument, I sound like a fiddle player. So, there's no switching anymore. When I was playing the violin, it was a little difficult. So, I knew how to play two different instruments.

While Cindy initially expressed she switched between two different instruments depending on genre of music she was playing, she later explained she maintained a third instrument for playing old-time music and stated, "I have an old fiddle with geared tuners, it's a four-string, I use that for my old-time." Interestingly, her bow is consistent across all the instruments,

But, I'd bought the bow because of the action in the upper middle half of the bow which I call fiddle world is, it's just, it's awesome. And then as far as a classical bow, it works great. So, I knew what I was purchasing cause it's hard to use a long bow in your classical I knew when I was purchasing it, it's a Nurnberger, I knew when I was purchasing that it would work for both worlds.

Cindy's bow choice was one that worked on all three distinctly different instruments used for different purposes. For all three multi-musical participants, there was a strong distinction between the physical instruments they played. All three multi-musical participants referred to the different communities they participated in as "different

worlds” as if the change of instruments thrust them into an entirely different dimension. Their change of instruments was not hierarchical; it was a code-switch into an entirely different setting. This was not the case for the mono-musical musicians. Marcia conveyed she often had to switch between family of instruments and in doing so was often switching genres and even personas but all three of the mono-musical musicians referred to the different instruments as a hierarchy, as the "primary" instrument and "secondary" instrument. This expression of a hierarchy in music was expressed by Marcia when she stated,

Okay, so my primary instrument, let's get incredibly basic. My primary instrument is flute. I have to be able to play it for a lot of the shows that I do, I have to be able to play not only flute, but clarinet and saxophone. Okay, so the last show I did was Seussical. I had five instruments in that show, I had flute, and I had piccolo, those two are related. I had clarinet, I had soprano sax, I had alto sax and so I had to be switching between all of those, but then you go into genres. I go from the classic band orchestra world to the jazz world. Not only am I switching instruments, I'm completely switching styles, and kind of personas because it's totally different thing.

For Marcia and others, switching instruments was accompanied by a change in persona and hierarchy of instruments. Jan reflected this in her interview as well. For Jan, the change was slightly more dramatic because she added an entirely new instrument family in the middle of her undergraduate studies,

It's a different dynamic, I just have been playing in horn sections for so long. It is like specifically, its own thing everyone is kinda. Maybe overly stereotypical kinda quirky, can always get away with making jokes on puns. [LAUGH] And you could make jokes specifically about, if a horn player sees a high B flat or something, at least in an informal setting, everyone's going to kinda' laugh. Like can I hit that? Like are you going to hit that high B flat? I am not going to. But, yeah, I guess, and it's very different for me, because I can play the French horn, whereas with violin I try to be really deferential and really like, I'll play second, did you think that was in tune enough? Did I match your bowing, right? Cuz I'm always the least knowledgeable there, whereas, with horn, I know enough French horn.

For all participants switching instruments involved a switch in identity, for multi-musical participants the switch in identity seemed profound and perhaps necessary to differentiate their out of school identities from in-school identities. Turino (2008, p. 104-108) discussed that within hierarchical societies artists sometimes had to “change worlds” to separate artist identities within the power structure He stated,

In earlier centuries in Europe, there were actually laws that designated what colors and clothing styles the different social classes could wear. A parallel exists in the arts. The greater institutional support for, and value placed on, elite arts as opposed to popular and so-called folk arts in our society serves a similar function of marking class distinction. The higher value placed on elite arts – e.g., the idea that classical is somehow superior even if the majority of people do not listen to it – underwrites the higher value of the social groups that this art indexes.

Once again, clothing became a physical manifestation of class, a person of the wrong social class wearing the wrong clothing were subject to law. Musical instruments, while not subject to law, did differentiate class. For the three multi-musical participants switching instruments was a way to switch between “different worlds” and was perhaps an effective way to code-switch between the prestige of the Western classical music of

the school and the less prestigious, but arguably more popular music the multi-musical participants played outside the classroom.

Theme Five: Code-Switching and 21st Century Teaching and Learning

The final theme to emerge from the interviews was code-switching as 21st teaching and learning. All six of the participants talked in depth about their conscious and sub-conscious use of code-switching and how it had changed over time. For the mono-musical participants, there was a desire to be able to switch more efficiently between genres and styles of learning. For the multi-musical participants, there were lengthy discussions about the difficulties of code-switching and how it was often a necessity, and how that necessity to switch was slowly diminishing. For all participants, there were philosophical discussions about gradual changes in music education and how 21st-century teaching and learning would require the ability to switch between genres and styles. They also discussed how the necessity to code-switch was slowly diminishing. The participants recognized 21st-century teaching required a fluidity of skills instead of differentiated skills. This idea of fluid bi-musicality was paralleled in language education where students learned multiple languages at the same time in elementary schools (Mclachlan, Nicholson, Fielding-Barnsley, Mercer, & Ohi, 2013). The recognition of the need for diverse music education techniques was also reflected in the National Standards for music education (Shuler, Norgaard, & Blakeslee, 2014).

All of the participants discussed aspects of their teaching and learning they wished to improve upon. For the mono-musical participants, there was often a desire to learn skills commonly associated with playing vernacular music. For example, several of

the mono-musical participants conveyed that improvisation was difficult for them because it was not a skill they had used in their youth. This desire to diversify their teaching skills should not suggest they thought the lack of diversity negatively affected their teaching, but having the multiple skills associated with playing different genres of music would benefit their improvisation and teaching of improvisation. For example, Marcia expressed improvising and teaching improvising were difficult for her. She communicated that she felt like she lacked the creativity to be successful at improvisation. For Peter, there were mitigating factors. Peter was first and foremost a percussionist. He stated that while he was comfortable with improvisation in percussion, he sometimes had difficulty with improvising melodically and harmonically.

I've got kids who are so far beyond where I am on this. Because, I've got a kid who finished our concert at this festival and I was talking to him about his solo, and he goes, "I was just about to play the major seven on this, and then I realized what chord I was on." They just did the master class; he hates the major seventh on this chord. So, I moved around it and played the flat seven and moved to the sharp nine. And I was like, how did all of that happen in your brain so fast and you're 16 years old?

Peter later conveyed a desire to learn other instruments through oral tradition rather than standard notation. He expressed that learning the Irish bodhran had been somewhat difficult because he had primarily learned through standard notation. Again, Peter did not feel his teaching had suffered because of his comfort with standard notation, but felt that diversity of skills was desirable. Peter also explained how he believed that while standard notation was important, he felt there was room for orality in music education, especially in jazz education.

Before we play anything, and I know this is a conversation that some band directors differ on. Before we play anything, in concert or jazz, we listen to a recording. Because I think it's important you have an understanding of, and it's a good recording, so to understand what your characteristic tone sounds like, to understand stylistically what they're trying to achieve. They can listen to some of the musical nuances, and then we can make our own decisions from there. But I think it's a good stepping stone. I think it's an important one to utilize. I think it's important that the kids listen to various recordings. Playing this Essentially Ellington stuff, they have it on the website, not only the jazz and Lincoln Center playing it, but the original and a lot of pieces, the original band recording it, and you can talk to any jazz teacher anywhere in the world, and they'll tell you, if you don't listen to jazz, you're not gonna play jazz.

Peter recognized the important balance between oral tradition and standard notation, and as addressed in his statement, he recognized there were widely varying opinions of the validity of such an approach.

Jan, the youngest of the participants, had perhaps the most nuanced view on multi-musicality. While she had not considered herself a code-switcher in her pre-college years, Jan had taken several steps towards code-switching in her college years. She added a second primary instrument, the violin in addition to the French horn and began taking classes in the oral tradition of old-time music as well as a semester of Women's glee club. She expressed she felt like her university education instructors were open to music students having diverse experiences and emphasized the full extent of the national standards. Jan's diverse experiences at the university level led her to a place where her code-switching was not as binary as the experiences of many of the multi-musical participants. Jan viewed code-switching explicitly as an important skill in 21st-century learning. When Jan was asked about teaching styles she used in her classroom given the choices of oral tradition, improvisation and standard notation she stated:

I think in my teaching, I definitely try to use all three, oral and improvisation and standard. Obviously, pretty much everyone agrees to start with sound, I've really had to learn how to do that. That's not how I was started on horn. So, I use all three. We do some fiddle stuff, and some of it's the standard stuff. On that performance page, I use Essential Elements Book One, and it's in there. But I mean, although Old Joe Clark is the best way to do two and that is not actually in there. I do mostly by ear, I let some of the kids cheat with note names, but we do a couple fiddle tunes each year because I think that's important, and I don't think that most people feel this way, I think improvisation's really important, and I would never tell you that I'm any good, nobody will ever pay me to improvise anything.

It was interesting to note Jan viewed using standard notation to learn a song that was traditionally learned through oral tradition as "cheating." Jan was aware of the unspoken cultural rules of old-time music and gave cultural value to the specific rule of learning old-time music via oral tradition rather standard notation (Waldron 2009).

Jan's views were progressive; she did not view learning by ear or improvisation as a threat to standard notation and seemed to recognize a reality in which all three could function simultaneously. This was also reflected in the youngest multi-musical participant, Greg. Greg did not feel that using standard notation, oral tradition, or improvisation was outside the norm of the standard classroom. Like Jan, he viewed the ability to switch between genres and styles as an important part of his educational practice. When asked specifically about whether he used his code-switching in his classroom teaching he expressed,

I think so; I think it allows me to think a little more freely about how to teach music. And how to switch between genres so it allows me to think about when I can teach orally and through an oral tradition rather than through a standardized notation system. So, I feel like If I have students that are having trouble with a passage, I can break it down in a different way other than what's on the page. We can say, okay let's listen. Let's just try this. Let's try to not think about what's on the page for a minute and just repeat after me. I'll play kind of thing. And it's more of like, a call and response interactive scenario rather than me saying sure. On the flip side of that, and I can only speak for myself, there are sometimes that I wish I had become you know, a stronger notational reader at a much younger age.

Greg viewed his switching between skill sets as an important aspect of his teaching much like Jan. For both, code-switching was not binary but a fluid part of their teaching identities. Both Jan and Greg came into the teaching field well after the implementation of the 1993 national standards for music education (1999). For younger music educators code-switching was less binary and more fluid. Music educators did not need to “change worlds” in a binary sense but recognized all the worlds existed at once.

This idea of 21st-century teaching was reflected in statements made by both Alice and Cindy. Cindy viewed her ability to code-switch as an important aspect of being a 21st-century learner and teacher and stated;

I believe that I'm a 21st-century musician, doesn't that sum it up well? In a broader sense of this whole thing, I believe I'm a modern musician, I believe in the modern American musician. The ability to switch between skills and genres. Yes, Isn't that great? This is my belief.

Cindy continued to express that while she had to code-switch as part of her youth and as part of her university training, she saw a change in music education, where being bi-musical was an important part of being a "modern American musician." Cindy elegantly later stated,

Yeah, I think that if we supply them with everything they need, in this vast country. I mean yes, we all have different accents across the country, but we also are Americans. So, I think eventually, we won't have to worry about that at all. I think it will just be a way of life for a musician.

Cindy, unprompted used the linguistic term, “accent” to express her views on code-switching. While she had to treat her code-switching as binary, she recognized a changing world where code-switching was more fluid. It was interesting she used the linguistic principal of “accent” as a metaphor for the code-switching she used in her teaching and playing. The ability to switch between dialects and how it affected identity was an important principle in linguistics and seemed an appropriate metaphor for code-switching in music (Milroy, 2011).

Alice conveyed how she switched fluidly between styles and genres too. Most interestingly, Alice discussed how she started a school that directly taught styles and genres that were not classical.

That was a part of the music school that I had developed with a friend. We started in like 99', and we did all sorts of different music, basically anything. Anything not classical was game with an emphasis toward folk styles and international music. Regularly, we would do Irish tunes and old-time tunes and bluegrass tunes, French Canadian, Cape Breton, Texas swing, Cajun, Mexican, Mariachi music. Just basically whatever, Scottish, Swedish, Norwegian. We did a Greek tune or two; we did some Klezmer. We did a Renaissance thing, just, just, anything you wanted to do. Yeah, kind of, we spanned the gamut, and I used it as a way to sort of expose myself to different kinds of music and try to figure out how to get the sound. And so, there were some things that I was just like, this is too complicated, I can't even, I can't even but we put a large emphasis on trying to learn how to sound like the tradition. And the goals of that program are to get kids to a point where when they graduated from high school, they knew how to seek out a community that they could be involved with, wherever they were that was some kind of traditional folk music. Or basically, they could use their fiddle for something other than playing in orchestra. So, we worked them on, we taught everything by ear. We did a lot of singing; we learned some dancing, we did a lot

of harmony vocals. We did weird choreography that you couldn't call dancing; we did body percussion. We tried to get the kids, like we went on trips every year and tried to get the kids into a community somewhere where they could like see music being part of a community and stuff like that.

Alice arguably, was an example of the 21st-century musician educator discussed by Cindy. While she identified as a code-switcher, she transitioned between classical as well as the multiple styles listed above. Alice, the modern American musician, was able to seamlessly transition between styles and genres, often without having to make the hard switch of binary code-switching.

CHAPTER V

DISCUSSION AND CONCLUSION

Introduction

The primary purpose of this research study was to explore the lived experiences of music educators and whether they code-switched, and if so, how it affected their teaching. Comparative phenomenology was used to answer the three research questions; (1) Did music educators from mono-musical and multi-musical backgrounds consciously or subconsciously code-switch when playing or teaching? (2) If music educators code-switched, what were their perspectives on how it did or did not affect their teaching? (3) If code-switching did occur, did it affect the music educator's perceptions of their musical identity?

The primary research method was personal interviews. The data was analyzed and compared so codes and themes could be generated (Glaser & Strauss, 2012). The themes of the research were isolated using a systematic method of distilling the codes until five emergent themes were generated. The interviews were completed, then Nvivo™ qualitative analysis software was used to find initial in vivo themes. Once the interviews were coded, condensed meaning units were developed, so it was possible to further interpret and develop sub-themes and themes (Graneheim & Lundman, 2004). Throughout the systematic and lengthy process of analysis, the data was broken into small pieces and analyzed to reveal meaning. The lengthy process of analyzing could be

compared to looking at an object from several different angles as well looking at the object from the micro and the macro level. By analyzing the data from different perspectives and levels of detail an understanding of the lived experiences of the participants was developed. Thick description, triangulation, member checks, peer checks, and acknowledging and minimizing researcher bias were techniques used to develop robustness and trustworthiness in the findings (Dahlberg, Dahlberg, & Nyström, 2013). Five themes emerged from the data; (a) teacher identity as code-switching, (b) early exposure to oral tradition and notation affected code-switching, (c) professional “gigging” as code-switching, (d) musical instruments as code-switching, and (e) code-switching and 21st-century teaching and learning. In this chapter, the research questions were answered, the implications of the themes were summarized and briefly discussed, and the study’s limitations were presented. Finally, the results of theory and recommendations for policy and further study and reflected and suggestion for future research were recommended.

Answering the Research Questions

Did Music Educators Code-Switch?

The answer to the first research question, did music educators from mono-musical and multi-musical backgrounds consciously or subconsciously code-switch when playing or teaching? was “yes,” music educators did code-switch. Nearly all educators code-switched in some capacity or the other. The nature of education, and educator training was one of separated teacher identity and personal identity. For the four years of undergraduate education, university education programs taught future educators how to

dress, speak, and act differently as part of their teacher identity. While the initial question was centered on how music educators code-switched, I overlooked the most obvious answer; most educators code-switched. It perhaps was not surprising that I overlooked the most obvious type of code-switching. Music education programs addressed developing teacher identity, but there was little research that discussed how teachers switch between teacher identity and personal identity and how this was an example of code-switching (Chong, Low, & Goh, 2011; Day, Stobart, & Sammons, 2006).

As I considered this lack of current and previous research on how teachers sometimes code-switched between personal and teacher identity both in and out of school, I reflected that in Western society, it is generally expected that teacher identity would be the dominate identity, even though educators expressed they had difficulty balancing teacher and personal identity (Walter, Dillon, 2016; (Castañeda, 2014). While my initial research questions were specifically focused on music educators, the question opened a Pandora's box I was unprepared for. I had anticipated there would be research on educator code-switching but realized that perhaps I had put the cart before the horse. Before answering the question about music educators and code-switching, I should have completed research on educator code-switching, a topic ripe for future research.

What Were the Perspectives on How Code-Switching Affected Teaching?

The second research question was, if music educators code-switched, what were their perspectives on how it did or did not affect their teaching? This question of effect was more complex and varied among the participants, often based on their age and years of participation in music education. For the younger participants, code-switching in their

teaching was more fluid and viewed as part of their training as educators. The older participants reflected that their code-switching was initially more dramatic, but that as they grew older code-switching became more fluid. All of the participants reflected that they had not necessarily changed as much as they felt music education had changed and become more diverse, and their need to suppress aspects of their identity was becoming less necessary. As addressed in the first question, all of the participants felt code-switching was part of their personal and teacher identities. For the multi-musical participants code-switching between school and vernacular music was often discussed as “changing worlds” while for mono-musical participants the code-switching was addressed as “primary and secondary.” This differences in language were telling. The multi-musical participants discussed how they separated their musical worlds between their “gigging instrument” and a “school” instrument to function in the different settings. They continued playing their gigging instrument in vernacular music outside of school but “changed worlds” when the code-switched to their school instrument. The mono-musical participants also discussed code-switching but addressed their code-switching in the context of school music.

For all three of the multi-musical participants there were degrees of separation between teaching “school music” and “vernacular music.” This was widely discussed by the multi-musical participants. Their teaching involved effort to lessen the distinctions between vernacular and school music. In many cases they actively worked to lessen the distinctions by creating ensembles and performance opportunities that blurred the distinction between genres. The mono-musical participants were proponents of blurring

those distinctions as well, but conveyed their strength was primarily in standard notation. An interesting observation was that the participants unanimously expressed that school music and vernacular music were both important. They did not place greater weight on school music than on vernacular music but felt music education should encompass diverse musical experiences.

If Code-Switching Did Occur, Did It Affect the Music Educator's Perceptions of their Musical Identity?

The final research question, if code-switching did occur, did it affect the music educator's perceptions of their music identity, was complicated as well. For the multi-musical participants, code-switching was often necessary because of societal expectations. For example, the participants felt it was necessary to differentiate their school teacher identity and their vernacular identity, particularly early in their studies and careers. Perhaps most interestingly was they felt this need to code-switch was diminishing. Their vernacular identity and their school identities were becoming more fluid and less rigid. Alice for example, navigated the extremes of being an old-time musician and an orchestra conductor seemingly seamlessly. The mono-musical participants also shared that as music education became more diverse that it became more necessary to be able to switch between identities and they communicated interest in being able to do so.

There was a difference in how code-switching affected the perception of musician identity. For the mono-musical participants school identity was their musical identity. Most of the mono-musical participants played music outside of the school setting, but the genre of music was similar to what was played in the school setting. The multi-musical

participants on the other hand often played music genres that were divergent from what they taught in school settings. Much like their teacher identities though, the multi-musical participants felt it was becoming easier to switch between codes with fluidity instead of the hard binary code-switch they felt in the past.

As I considered the experiences of the participants, I reflected on how all the participants were excellent musicians with many similar experiences yet, for the three multi-musical musicians, school music was only one facet of their musical identity. Often their in-school identity was different than their out of school musical identity. For Cindy and Alice school music was a way to get to the ultimate goal of working outside of school music. For the multi-musical participants, it was necessary to code-switch between identities they developed in school and out of school. Greg gravitated towards his school identity at different points in his life, but also expressed time constraints necessitated limiting his gigging on the banjo. For all three multi-musical participants, there was a sense of give and take about their different identities. When intensely studying classical music in college, Cindy and Alice both emphasized their gigging professional identities took a backseat, with an emphatic return after their undergraduate programs. Alice even returned to college for a master's degree not in music, but in Appalachian studies because she felt this better suited her identity as a musician at the time.

All six participants discussed and acknowledged the complexities of code-switching in their teaching. One of the difficulties in the research was the varied ways music educators code-switched and the layers of code-switching that happened. For

example, music educators consciously code-switched as soon as they woke up each morning and put on their teacher identity for the workday, starting with their choice of clothing. Within the broad definition of code-switching were subtle examples of code-switching that happened. For the multi-musical participants, there was code-switching into teacher identity that happened in conjunction with code-switching between musical identities. A multi-musical participant that taught during the day, followed by an after-school community band rehearsal, punctuated by a gig in a bar at night could theoretically code-switch multiple times throughout any given day.

Like pulling the layers off an onion, the participants revealed layers of teacher and musician identity that often had to be switched between on any given day. Like language, code-switching became quickly complicated by issues of class and power as well, for many of the participants these layers became reflective (Doubleday, 2008). In answering the research questions, all the participants communicated that their thoughts were complicated and the questioning itself raised further questions about code-switching in their minds.

Discussion and Conclusion

Five themes emerged from the data. The themes were a) teacher identity as code-switching, b) early exposure to oral tradition and notation affected code-switching, c) professional “gigging” as code-switching, d) musical instruments as code-switching, and e) code-switching and 21st-century teaching and learning. While the purpose of themes was to answer the research questions, the emergent themes themselves were worthy of further discussion.

Teacher Identity as Code-Switching

Isbell and Stanley showed code-switching was standard practice for some musicians (2015). The current study confirmed that for the participants in this research, code-switching was standard practice for music educators as well. The participants reported code-switching was common practice, as teacher identity and personal identity were often two distinct identities that had to be navigated. Cultural norms and teacher training in Western society taught educators to separate professional and personal identities (Roberts, 1991.) There was research that argued educator identity was distinct from personal identity and code-switching between the identities was an important aspect of being an educator (Chong, Low, & Goh, 2011; Castañeda, 2014). Isbell and Stanley's research also supported musician identity as a form of code-switching (2015).

The results were both positive and surprising. In my narrow-sightedness, I had not taken into account that not only did music educators code-switch but nearly all educators code-switched. In fact, university education programs often (and perhaps unknowingly) taught code-switching as one of the core principles of teacher education (González-Calvo & Arias-Carballal, 2017.) The participants indicated that in varying degrees they code-switched as musicians as well as music educators. For the multi-musical participants code-switching was an important way to differentiate their vernacular musical identities from their school music identities. This was an important discovery: all of the multi-musical participants felt being able to code-switch between musical identities was important for reasons similar to those in language (Genesee & Bourhis, 1982). Certain genres of music carry cultural weight. For the multi-musical participants, being a

professional musician outside of school was not advantageous in school music and was often invisible in school (Oliveira, 2005). The multi-musical participants viewed code-switching as a lateral shift between genres of music, for example, all of the multi-musical participants viewed code-switching between vernacular and school music as “changing worlds.” For the mono-musical participants code-switching was a hierarchal shift, they viewed their code-switching as “primary” and “secondary.” All of the participants acknowledged that code-switching was part of their musical identities as well as their teacher identities, although the multi-musical participants were more reflective in feeling the necessity to code-switch between vernacular and school music.

As I considered teacher identity I wondered whether the multi-musical participants had different ideas about teacher identity than mono-musical participants. Alice was an ideal example of this, and her thoughts were formed by her dissertation investigating teacher identity.

I let a lot of classical training seep in when I teach fiddle. So, if I have a violin student who's learning some fiddle tunes, I'll talk to them about ergonomics, or position, or sound contact point... stuff like that, which is all very classically informed in that. Even just the way of teaching it is very much more institutional than what you would find in a jam. So, I'm talking about like the breaking things down and figuring out the mechanics, and all that kind of stuff is very much not, that's very much a borrowed thing from educational settings of classical music, and also just pedagogy, in general, has always been like that. We're now getting more into my dissertation, but that's okay.

Alice, like the other multi-musical participants, expressed their teacher identities were defined largely by their experiences in university. They practiced the same pedagogy as mono-musical teachers and were able to apply that pedagogy to a wide range of styles.

Even when the vernacular music they taught required different techniques, the multi-musical participants used the teaching identity they had carefully honed through years of education.

After realizing teacher identity was a form of code-switching I expected to see more significant differences in teacher identity between the mono-musical participants and the multi-musical participants. In reviewing the interviews, I could find little significance difference between how they viewed teacher identity. For all participants, their teacher identity was distinct from their performer and personal identities. A minor difference was that most of the mono-musical performers largely viewed their performer identity and teacher identity as the same or similar. This was not too surprising since all three mono-musical participants indicated their primary mode of performance was in school settings.

An important implication of this research was teacher identity in code-switching. It was difficult to find literature that discussed code-switching and education. There was vast literature on teacher identity but little literature addressing how music education programs addressed switching between personal identity and professional identity. University education programs may want to consider refocusing their emphasis on teacher identity to one that acknowledged the multitude of identities an educator must switch between. For many of the participants there was an expressed difficulty switching between performer and teacher identity. Often performers do not consider themselves teachers and teachers have difficulty acknowledging their performer identities (Pelligrino, 2009; Blanton, Dillon, & MacLeod, 2015). By addressing the multiple identities, a music

educator may wear on any given day early in the undergraduate experience; it could be possible to help future educators better navigate the multiple identities expected of music educators.

Early Exposure to Oral Tradition

Music is not language, but an area of similarity is power and prestige. It can be argued multi-musicality and multi-lingual students code-switched, not because they viewed differences in their perceived skills but because in school language and music, there was an issue of power. In linguistics, the issue of prestige language was a constant discussion. Mike Long (1996) argued the stigmatization of “Ebonics” or “black English” had little to do with the use of English and everything to do with the retention of power. Vernacular language, like vernacular music, had specific rules in specific contexts. Students using a non-prestige dialect of language in a school classroom were expected to learn to code-switch to prestige language. Musicians playing non-prestige music learned to code-switch to prestige music skills when playing in school music programs.

Prestige and music were perhaps best reflected in the interview with Cindy. For Cindy, her initial goal was to be a Nashville fiddle player. She explained that although she had spent her young adult life working professionally as a musician, her parents insisted that a degree in classical music was the only proper path to become a professional musician. For Cindy, the path to becoming a fiddle player required that she became a classical violin player first. While she enjoyed being a violin player, she conveyed the difficulty associated with knowing what she wanted to do, yet being required to follow a path drawing her in the direction of prestige music. She stated,

It took me a long time to find my path, and there were a lot of obstacles along the way. I mean that's natural for anyone, I think, but it's funny, isn't it? I think I went down a path too long and I almost had to turn around and sort of find the sad exit [LAUGH]. Yes, at least for me, my path was this, going one direction and then four years of college.

This experience of prestige was discussed by Thomas Turino in *Music as Social Life* (2008) when he stated,

School, especially in the early years is a common contest for music making, but unfortunately this does not prove to be a compelling experience for many kids. Positive musical associations grow up largely around commercially produced popular music styles.

For many students, vernacular music experiences and school music experiences were strongly differentiated not because the students differentiated, but because prestige music, like prestige language, was often reinforced in school settings.

This clear distinction between the multi-musical musicians suggested code-switching was a factor in the development of the musician's musical identity. All three of the multi-musical musicians set aside their vernacular musical identities for the prestige musical language of sight reading in the school setting. On the other hand, for the mono-musical musicians, it was not necessary to switch musical identities because their primary musical identities were firmly rooted in the prestige and power found in the language of sight reading.

As music education programs diversify, it will become increasingly important to consider the wide range of experiences that university music education applicants come from. For all three of the multi-musical participants, their strengths in oral tradition were

overlooked in favor of their strength in reading standard notation. On the other hand, all three of the mono-musical participants expressed a desire to improve their ability to teach through oral tradition and improvisation. The 2014 NAFME standards for music education did not place greater emphasis on the reading of standard notation than on oral tradition and improvisation, yet most university programs placed a higher emphasis on reading standard notation than on oral tradition and improvisation. Imagine a university music education program that allowed music education students with weak reading skills to graduate and teach. This imagined program arguably reflects the same regularly occurring expectation for students with regard to oral tradition and improvisation. A consideration for future practice in music education programs is to consider diversifying accepted music education majors. For example, a student with weaker than average reading skills but strong improvisation skills should be considered on equal footing with a student with strong reading skills but weak oral and improvisation skills with the expectation that weaker skills can be improved.

Gigging as Code-Switching

As I was coding the participants' interviews the discussion of "gigging" recurred on several occasions among the multi-musical participants, and I had difficulty processing how it reflected code-switching among participants. On a weekend in the fall that I was coding my data, I was lucky enough to play at an old-time music festival. A friend brought his six-year-old son, Adam to the "gig" and in the late afternoon, the son formed a band with two adults to compete. To be clear, the six-year-old child formed the band. After practicing the song a few times, the newly formed band proceeded to play an

old-time tune for the competition band competition. It would not be considered an "excellent" performance. The fiddle was physically out of tune and washtub bass while keeping rhythm was not playing distinguishable notes, as a washtub bass is known to do. The band won first place, not because of their excellence, but because they were the only old-time band competing. Each member took home one-hundred forty dollars. During the entirety of the festival, Adam worked, helping to take score cards to judges and working in a professional context. His payment was t-shirts and free food.

As I considered the coding of the multi-musical musicians, I was struck by how different Adam's perception of music will be as he grows older from students who only learned music in schools. On the one hand, he made more money playing than I did that day and was professional enough to form a band. As he continues in school music will he code-switch between his "gigging" and school identity as my multi-musical participants have, or will he withdraw from "gigging" or school music as so many others have?

Jenkins (2011) argued,

Informal instructional approaches have long been an important component of a complete education in general and of music education in particular. Perhaps even more than formal practices, informal practices, when intelligently applied, foster the capacity of a student to develop a self-identity with a distinct perspective on the world.

I hesitated to use the words "formal" and "informal" as mentioned by Jenkins in this research because of my strong belief that music in and out of school employed both formal and informal elements. With that said, I believe the sentiment of "formal" and "informal" can be equally applied to school music and "gigging" music. This idea of

gigging as code-switching was also supported by the performance practices of musicians. For all musicians practicing multi-musicality their experiences of playing “gigs” were strongly emphasized and were part of their formation of musician identity. In all three cases, the multi-musical musicians began “gigging” or performing as part of public professional performances as children. For Greg, his “gigging” in restaurants and bars began almost immediately after he started learning to play the banjo at the age of six. For the other two multi-musical musicians, some of their earliest childhood memories were of gigging in public. Without exception, all the multi-musical musicians regarded paid performances in public settings as "gigging." With few exceptions, the music educators from mono-musical backgrounds referred to performances as “performances” as opposed to "gigging."

As a musician who had many of the same experiences, I was not surprised to hear about separating musical identities. As a musician in high school and college I often did not discuss the identity I held outside of a university setting when I played gigs on weekends. While I did not view one identity as superior or inferior, there were constant reminders from professors at my university that my non-classical playing was in direct opposition to being a serious classical musician. For myself and the three multi-musical musicians, our gigging identity as professionals often stood in direct contrast to our identities as students of music within various school settings. Within the Western classical music genre, there was an ethic of dedicating years, and sometimes decades before becoming a professional musician. For musicians playing vernacular music

outside of school settings, it appeared the professional identity comes first followed by years of practice to improve the professional identity.

There is a joke in the old-time and bluegrass music communities often told about bass players. A boy came home from his first bass lesson. His dad asked him how it went, and he responded, "Today we learned the E string." The boy came home from his second lesson, and the dad asked how it went, and the boy responded, "Today we learned the A string." The boy came home from his third bass lesson, and the dad asked, "what did you learn in your lesson today?" and the boy responded, "no lesson today, I had a gig." While a somewhat ridiculous joke, the same joke could be applied to many guitar players, bass players and banjo players among other instruments. For many musicians "gigging" for pay had little to do with being the best player and more to do with being the best player at the given moment.

For all the multi-musical participants, and myself, being a professional gigging musician was an identity we wore because our childhoods taught us being a professional musician did not come after decades of practice, but after being brave enough to play three basic chords, a melody, or the root and fifth of a chord on an instrument. All the multi-musical participants affirmed they believed code-switching was not only part of their learning but also part of their teaching, and they made conscious effort to create gigging opportunities for students.

The implications of gigging as code-switching on higher education were similar to those of oral tradition at an early age. For many young musicians, especially those not actively participating in school-music, music is an avocation rather than a course of

study. This is dramatically different than the university that functions largely on a hierarchical system where the professors are the professionals while students are . . . students. In my personal experiences as a music educator I have taught multiple students unprepared for the rigors of university music auditions; yet were working professionally as musicians. In many cases, they expressed a desire to become music educators, yet learned quickly that their skill set as professional musicians was not beneficial for applying to music education programs. In many cases, these same students were successful private music educators.

In the future, it may be worthwhile for university music education programs to outreach to music communities not directly involved in school music programs. For example, many students working professionally in the bluegrass and rock communities did not actively participate in school music programs. The demands and time constraints required for being a professional musician often interfered with school music schedules. Additionally, students working professionally outside of school music programs were often working on secondary instruments. For all three multi-musical participants, their “school” instrument was secondary to their “professional” instruments. Consideration of a professional portfolio as part of an audition process instead of just audition may be a worthy consideration. This consideration of audition instruments was also reflected in instruments code-switching.

Musical Instruments as Code-Switching

As I coded the interviews and considered the lived experiences of the participants, I was struck by how they all felt their instruments were part of their musical identity and

an aspect of their codeswitching. Within school settings and society, certain musical instruments enjoyed privilege and power (Talbot 2013). This was also my experience as a banjo player in a university primarily focused on Western classical instruments. The banjo, an instrument deeply rooted in West African tradition, with a long history in the United States, continued to be an instrument with significant cultural weight, although in Western society it often lacked privilege and power (Carlin, 2007). This privilege and power was evident when I taught high school band. I previously taught a different subject area in the same school. I would frequently come across students playing guitar in the hallway and asked if they participated in band. The general response was, "No, I play guitar so I can't be in band." When I inquired about this, the band director's response was affirmative; he did not believe school band should accommodate guitar. In some cases, students would play one instrument in school band and an entirely different instrument outside the band classroom, with no overlap of the in school and out of school music making. At a young age, they learned that code-switching was a necessary component of participating in school music.

While all the participants articulated switching identities on different instruments, it was only the multi-musical participants that specifically said they, "changed worlds." Much like a change of clothes could completely change identity and social class in middle age Europe, for the multi-musical participants, changing instruments was a change of identity from "casual" vernacular music into more "formal" Western classical music (Wynagard, 2000). With code-switching came a change in perceived prestige and power (Doubleday, 2008; Jones, 2015). To draw one final code-switching parallel

between clothing and instruments, consider the clothing choices made even when switching instruments. The multi-musical participants all discussed that when their instruments changed, their clothing often changed as well from a flannel shirt for a bar gig, to dress black for their classical performances. Imagine the uproar, if somehow the multi-musical participants showed up at their orchestra performance in the same dress as their bar gigs.

In the future, it may be worth considering what instrument applicants to music education programs viewed as their primary instrument. In many cases, students auditioning for university music programs may not be auditioning on their primary instruments but on a secondary instrument that carried the power and prestige of the Western classical tradition. For example, a student auditioning on the trumpet may not be auditioning on their primary instrument, perhaps because their primary instrument of banjo, mandolin or even sitar was not an instrument of power and prestige or even an instrument recognized by the university. By recognizing the diversity of musical experiences and the diversity of instruments played, it may be possible that “school” and “vernacular” music and instruments can coexist through code-switching. This most certainly does not only benefit students playing diverse instruments but also helps diversify the university music programs as well.

The suggestion of diversification was made with great recognition that there are multiple factors at play when students audition for college. Often it was not music education faculty that controlled which students were admitted. Often the performance faculty had greater control than the music education faculty over who was admitted to

music education programs. It is possible though that an ally could be found in ethnomusicology programs found in many major universities. By working directly with ethnomusicology faculty, an argument could be made for admitting students that played instruments and genres of music found outside the Western classical canon. This argument was presented as part of the College Music Society's Taskforce on the Undergraduate Music Major 2014 manifesto, *Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors* (2014). The authors argued that for college music programs to remain relevant as diversity increases, it will be necessary to diversify who was accepted into music programs. By acknowledging instruments and styles other than those traditionally part of the Western classical canon, it may be possible to create music programs more reflective of what happens in the larger society.

Code-Switching as 21st Century Learning

The participants all indicated that their perceptions of code-switching had changed over time. Much like changes in language education, evolving practices in music education are changing perceptions of code-switching in music education. By drawing parallels between code-switching in language education and music education, it became possible to understand that the experiences of the mono-musical participants and the multi-musical participants were not far removed from the experiences of mono-lingual and multi-lingual language educators. For a long period of history, a speaker of a language other than English was viewed as "lesser" and the primary purpose of language education was to eliminate languages other than English (Kahane, 1979). As the United

States changed with globalization, the goal of language education changed as well. Being multi-lingual instead of mono-lingual became an asset rather than a liability.

As I considered the similarities as well as the differences between language and music I was struck by how conversations about code-switching in language and code-switching in music were strikingly similar but about thirty years apart. Code-switching was a phenomenon began being discussed with regularity about thirty years ago and there was constant discussion of whether code-switching in language did or did not exist. During the same period, there was also discussion of whether teachers should code-switch in language and what the implications of code-switching in education were. We now find ourselves in a reality where music education is beginning to have similar discussions. As mentioned at the beginning of the first theme, there was little question about whether music educators code-switched. Educators, by the very nature of the occupation, code-switched. The complexity though laid in the reasons, and to what extent their code-switching was necessary and desired. While code-switching has historically often been necessary due to the dominance of the Western classical tradition, the necessity for distinctive binary code-switching is changing to a more fluid form of code-switching.

All of the participants felt code-switching was an important part of their teaching. The ability to switch between identities was helpful in many regards, for example, the ability to switch between teacher and student identity came up several times. All of the educators expressed that this was not a sympathetic choice, one that helped them relate to students, but a switch between identities that helped them be better teachers. None of the

participants viewed code-switching as negative, and all considered it an important part of their teacher identity. The participants also viewed code-switching as an evolving process. In particular, the multi-musical participants observed that their code-switching between vernacular and school music was rapidly changing as music education changed. They considered that code-switching between “school” and “vernacular” music was an important part of 21st-century learning and as Pattie best communicated, part of the “new American school.” For the three multi-musical participants, there was a firm belief that code-switching was becoming a more fluid process. They felt the entirety of their experiences had helped them become excellent teachers.

In much the same way that research on code-switching in music lagged 30 years behind research on code-switching in language, there seems to be a multi-decade delay of implementation of best practices for multi-musical musicians. With that said, all of the participants observed that change towards diversity in music was happening. All the participants recognized that music did not only happen in the school settings but also happened in out of school settings. All participants also observed that their views on code-switching had evolved: the mono-musical participants acknowledged a desire to diversify their skill sets and the multi-musical participants acknowledged that the world of music education had become more welcoming to diverse skills. For university music education programs the participants’ views should be acknowledged as the successful implementation of diverse perspectives coming into music education. While neither cultural responsive pedagogy and the 2014 national standards have been fully implemented, it appeared music education institutions were headed in the right direction.

Theory Implications and Practice

This research study contributed to the understanding of code-switching and music educators (Ballantyne, 2017). It also served as a peripheral investigation on teacher identity among music educators (Pellegrino, 2009). There was little existing literature addressing code-switching among musicians and even less research about code-switching among music educators. While there was little research in these two areas, there was research in peripheral areas such as language and teacher identity that paralleled this research (Genesee & Bourhis, 1982; Wright, 1998; Blommaert, Collins, & Slembrouck, 2005.) Along with the thick description provided by the participants in the study, this study advanced the research in musician code-switching and began the discussion in music educator code-switching. I found in the lived experiences of the participants that code-switching was an aspect of their daily life both as educators and as musicians. For the multi-musical participants, the system of power and prestige existent between school music and vernacular music meant code-switching was a necessary part of their musician identity. The multi-musical participants also explained it was necessary to switch between identities in their educator training. For all participants, code-switching was a necessary part of teacher identity. I was aware that teacher identity was a complicated topic, but I had not anticipated the multiple layers of code-switching I would encounter. While all the participants conveyed they code-switched, there were variations. For example, the multi-musical participants often switched on multiple levels depending on whether they were teaching “school music” or “vernacular” music. Perhaps the most interesting finding and one worthy of further investigation was how all of the participants

viewed code-switching as changing in the 21st century. The participants all explained their multiple musical skills were becoming more and more fluid as music education became more diverse. All three of the multi-musical participants expressed they had to code-switch consciously early in their careers but switching had become more fluid and subconscious in recent years.

I argue that this changing view of code-switching, from “changing worlds,” to a more fluid switch between vernacular and school music is reflective of what has happened in the field of music education (Prouty, 2006; Woody & Lehmann, 2010; Jenkins, 2011). Based on the literature available about teaching vernacular music in schools, even the definition of school music has changed. For decades, music education was centered on teaching students in the Western classical tradition, while vernacular music was an outside school activity (Jaffurs, 2010). All of the participants reflected that they felt music education was slowly moving towards being more diverse and the multi-musical participants all observed their ability to code-switch was part of what they believed was 21st-century learning and teaching. Only time will tell if the participants were reflective of the general population but based on contemporary research literature, I believe we are moving in a direction where not only our student and teacher populations are becoming more diverse more diverse, but also the styles and genres of music taught in schools are also becoming more diverse.

The most current national standards emphasized diversity, oral tradition and improvisation as well as reading standard notation (Shuler, Norgaard, & Blakeslee, 2014). While these standards were reflective of the change in music education

philosophy, one had to wonder what the best possible way was to present these new skills. Is the best way for music educators to experience “gigging” outside the classroom, or is the acknowledgement of gigging enough? Parkinson and Smith (2015 p. 48) argued,

the establishment of popular music in higher education represents a form of institutionalization through which practices of popular music are presented as skills and knowledge to be taught and learned, which in absolute terms is antithetical to ideologies of authenticity rooted in natural expression.

The authors argued that there was “vocational” and “academic” music and that students that practiced music vocationally were not necessarily best served by making popular, or vocational music an academic pursuit. The research reinforced the idea that code-switching did happen because, on the one hand, the musician was using music vocationally outside of school and academically while in school. In the future, it may be worthy for music education programs to consider outreach to students displaying excellence not only in school music, but perhaps in vernacular music outside the school setting.

Sloboda argued that music education would not survive unless music educators learned to address code-switching among students. He articulated that an increasing number of students will not play their primary school instrument when they have finished secondary education. He further argued that children will continue making music, simply not within school settings and popular music will continue unabated. His argument, regarding code-switching, was on one hand, cynical, and on the other hand optimistic and pragmatic. Just as being bilingual in language is considered desirable, Sloboda argued that multi-musical students were more likely to continue playing all styles and genres of

music after leaving public education if it was vocational music was taught as well as avocational (2004).

Sloboda's call for change in music education could be view as threatening. Suggesting that university music education programs should address styles and genres outside the Western tradition was controversial, many educators argued playing diverse styles of music weakened the individual styles (Williams, 2011). I would argue that research in language literature suggested learning more than one language did not inhibit either language and in fact reinforced language skills in multiple languages (Cummins, 2015). Perhaps as demographics change in the United States, and universities diversify, the necessity to code-switch when switching genres, and even instruments may dissipate. Cindy expressed this perfectly when she discussed her perspective on teaching and changes in the future.

If our American pedagogy is heading in the direction which I think it is heading, I think I may be one of the last generations that has to really switch and use my brain to switch.

For the youngest participants, a concept of shared power was evident in their teaching philosophies. When asked about what was covered in her teaching Jan stated,

yeah, oral and improvisation and standard. Obviously, pretty much everyone agrees to start with sound, and I've really had to learn how to do that. That's not how I was started on horn. So, I use all three. We do some fiddle stuff and some standard stuff.

For Jan, it was "obvious" that oral tradition, improvisation, and standard notation shared equal power and teaching fiddle tunes was not a lesser or greater music than music in the

Western classical tradition. Perhaps for Jan's generation, and music students after her, the "fiddle" and the "violin" will indeed be the same instrument.

Perhaps my observations were a little bit optimistic. All of the music participants in this study were proactive and reflective in their teaching. While they looked forward to the future in their teaching, literature also showed there are music educators content with the status quo. The participants progressive, diverse views were decidedly different than the experiences and views of many music educators, where the emphasis strongly remained on standard notation being the default mode of learning. While the national standards for music education emphasize oral tradition as an important aspect of music learning, responses to an article by David Williams in the *Music Educators Journal* about emphasizing oral tradition suggested many music educators view oral tradition as no replacement for standard notation and that oral tradition was not viewed with equal importance (Williams, 2011). Williams suggested that for the survival of music education, music educators needed to begin emphasizing small ensembles and oral tradition. The response in the following *Music Educator's Journal* suggested that his suggestion had fallen on deaf ears. In my observations though, young music educators and university music education majors often came from a wide-range of musical backgrounds and much like multi-lingual students were able to code-switch between musical settings with relative ease. University music programs have also begun to provide a wider range of musical offerings beyond the Western classical tradition, and this recognition of diverse music traditions suggested that future teachers will be able to recognize and teach in a broad range of styles. To summarize, it is my belief and

observation that “school music” and “out of school music” are slowly merging to become “music.”

Phenomenological research is not meant to make generalizations; it functioned at the moment with the participants chosen. It was important I was cautious about making generalizations but based on literature, data, and the participants’ reflections I believed I could form some observations worthy of consideration. One observation is that we may be on the cusp of a fundamental change in music education, from being centered on the music of the Western classical tradition, to one recognizing the importance of the many music traditions found around the world including the Western classical tradition. I do not feel this was a controversial or particularly astute observation. Changes toward more diversity in music education have been discussed since the 1960s (Keene, 2010; Sarath, 2017). I believe my observations on code-switching reflected that change. The multi-musical participants observed that music education has changed since they were young and that it had become easier to fluidly switch between being a “classical” musician and a “vernacular” musician. They observed the code-switching was fluid and the necessity of “changing worlds” was diminishing.

I recognize my study was only a small portion of a larger discussion about code-switching and teacher identity. It was a study, however, that began a discussion about code-switching and teacher identity among music-educators. It demonstrated that music educators switched between various identities as part of their playing and teaching music. Importantly, I believe there is a variety of ways to be an effective music educator. Being firmly rooted in school music or vernacular music were both different and effective ways

to teach music successfully. As music education becomes more diverse, I believe it will become the norm in music teacher education programs to recognize more diverse genres and styles, and I believe this is what the participants observed as well. In completing the research, I found myself optimistic. Change is happening; it may not be at the pace many would like to see, but with changing demographics and attitudes, we are moving towards a model of pedagogy that recognizes cultural diversity and is culturally responsive.

Study Reflection

I have considered the topic of code-switching for years if not decades. My first awareness of the topic came when I studied music in my undergraduate years. My second realization came when I took a linguistics class for my teacher licensure. Even before starting my Ph.D. program I knew code-switching among music educators would ultimately be my dissertation topic. Where my naiveté came into play was in my estimation that code-switching might be limited to those music educators that came from diverse musical backgrounds. I did not take music education courses in my undergraduate education, and my licensure was completed through a lateral entry process. I did not make the initial connection between code-switching and teacher identity. The participants quickly reminded me code-switching was a constant for educators, something taught from the first course in undergraduate music education programs (Ballantyne, 2017). Another realization was the extent of code-switching and the many diverse ways it happened. A final observation was that as music education changed, the nature of code-switching changed as well. For the multi-musical participants, the move towards cultural responsive pedagogy meant their code-switching was less about “changing worlds” and

more about a fluid transition between necessary skills, which was reflective of what was expected of culturally responsive 21st educators (Lind & McKoy, 2016; (Butler, Lind, & McKoy, 2007; Kindall-Smith, McKoy, & Mills, 2011).

As with any phenomenological study, there were limitations on this research. If I were to recreate the study, I would have built a series of observations into the study. Being able to observe the participants in their “natural habitat” would have brought clarity to how code-switching affected their teaching and playing. Since this study was exploratory, I did not believe the lack of observations negatively affected the study, but observations would have added a powerful aspect to the study.

The findings of this study suggested that code-switching was a common practice, much more common than normally considered when we discuss teacher identity. As we examine teacher identity in future research, it is worth considering how we teach future educators how to code-switch between their teacher and personal identities. Instead of spending four years teaching future educators to create a teacher identity, it may be worth teaching them the skills to navigate between personal and teacher identity.

There were several implications for this research. In my opinion, the first implication was that higher education should carefully consider the needs of music educators entering university music education programs. For example, all of the multi-musical participants entering music education programs felt their sight-reading skills needed further development to be equivalent to the mono-musical participants. Additionally, the multi-musical participants felt they had difficulty code-switching between their varying musical identities, mostly because the Western classical school

music they studied had power and prestige not found in the vernacular music they played outside the school setting. A further implication for the research comes from the opposite direction. The mono-musical participants in this research shared a discomfort with oral tradition and improvisation not felt by the multi-musical participants. This suggested code-switching was not an either/or situation. Future educators that can code-switch between abilities have skills to offer music education programs as well as deficiencies that may require addressing. Future educators that are mono-musical may also have skills to offer music education as well as different deficiencies. A final implication of the research is that as university music education programs consider culturally responsive pedagogy, consideration of code-switching becomes increasingly important. For students from diverse cultural, racial, gender-identity, sexual preference, and economic backgrounds, the levels of code-switching could become overwhelming (Kratz, 2007; Kruse 2013). Consider how many codes must be navigated on a daily basis by an African-American, homosexual, Southern Baptist gospel singer, raised in a low-income area of rural North Carolina. In this real-life scenario, the ability to effectively code-switch is not just a matter of success in music education courses, but often of survival. Understanding that many students do code-switch creates a complete understanding of them as human beings.

Limitations of the Study

This study was limited by the availability of resources including time and the locality of the participants. Code-switching had varied definitions, and the definitions continued to evolve. Thus, future researchers make look back on this study and question

the definition given at the time. There was also the limitation of time. This study evolved over a year, and like all humans, my as well as the participants attitudes evolved over time. Manen (2016) expressed distillation of lived experience is achieved through writing and reflection. I spent considerable time writing and reflecting on the interviews but also recognized that spending even more time reviewing the interviews and conducting follow-up interviews may have led to different findings, although I believe these findings would have been more nuanced versions of the themes developed for the current study.

This was also my first phenomenological research study, and I was aware phenomenological research improved with practice. I followed very clear protocols and models in the hope of creating a study rooted in trustworthiness, yet I was aware this was an early effort, and my relation to the standards of experts in phenomenology was still evolving.

Final Questions and Possible Research Studies

The findings of the research resolved many of the research questions, but like most research, the answers raised more questions than they could answer. One question raised had to do with the participants. All the participants were from Anglo middle-class backgrounds. While this research investigated code-switching musicians, further research may want to investigate the multitude of codes that have to be switched. For example, race and economics were not dominate topics among participants, but it took little imagination to realize that for some music educators these factors may be the primary cultural code-switch that must be first navigated. This need for a further research study among a diverse group of music educators seemed paramount. It was not difficult to

believe a similar study completed with a diverse population of participants may have yielded different result that could be helpful when considering university-level music education programs.

It was also worth considering research addressing the parallels between code-switching in language and music. Brain research suggested language and music shared many similar brain activities (Abutalebi et al., 2007). If this was accurate, there could be parallels to be drawn between code-switching in language and code-switching in music. It would also be worthwhile to research how language educators addressed the variety of languages and code-switching in their classrooms. Doing so may lead to clues on how we could better serve future music educators as well as become better at culturally responsive pedagogy.

The completion of this dissertation was a professional and personal journey. My lack of undergraduate training in music education led me to question what effective music education looked like. What I found was there are multiple ways to be an effective music educator. There was not one right way and effective music educators can come from a wide variety of musical styles and genres. I also learned effective music education is a process of constant questioning. All the participants in the study were considered excellent in their field, yet every participant carefully considered how they could become better educators. I found the answer to my primary question was, “yes” music educators code-switched and as the demographics of the United States change, there will be a need for music educators who are comfortable in code-switching. The hope is university music

education programs can help develop code-switching in an effective and fluid manner that represents the best interests of 21st-century learning, culturally responsive pedagogy, and future students.

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APPENDIX A
INTERVIEW PROTOCOL

Hello, my name is Mark Dillon and I am a Ph.D. student in music education at the University of North Carolina at Greensboro. I worked for twelve years as a high school band director, and am conducting research on whether music educators code-switched. Isbell and Stanley define code-switching as, “Musical code-switching has the ability to fluently switch between styles, genres, and cultures of music with the same level of conscious and subconscious effort that fluently bilingual individuals have in switching back and forth between language and culture.” It is my hope to learn whether code-switching happens among music educators.

I would like to interview and record you about your experiences teaching, learning, and playing music. Do I have your permission to record this interview?

[Participant response] To protect your identity you will be assigned a pseudonym, if you do not like the movie you will can select your own pseudonym.

Interview Questions

Learning

Please describe your experiences of learning music and participating in music from your early childhood until attending college.

Describe your playing experiences outside of school music from your early childhood until going to college.

Describe your experiences playing music outside of your teaching job from the time you started college until the present day, what genres of music do you play outside of the teaching setting.

What are your thoughts on using diverse methods such as standard notation, oral tradition and improvisation when playing music, how comfortable are you with using these methods?

Teaching

Please describe some of your earliest teaching memories and experiences.

What genres and styles of music do you teach your students?

What are your thoughts on using diverse methods such as standard notation, oral tradition and improvisation when teaching music, how comfortable are you with using these methods?

Code-Switching

Given the definition of code-switching do you feel like this is something you use in your music playing; can you explain how you do or do not use it?

Given the definition of code-switching do you feel like this is something you use in your teaching; can you explain how you do or do not use it?